University of Louisville
School of Music

presents

North Recital Hall
Tuesday Evening
January 13, 1998
8:00 P.M.

Faculty Recital
Trevor Johnson, *oboe*
assisted by Grace Baugh-Bennett, *piano*
Alise Oliver, *horn*

Sonata in G Minor, BWV 1030b — Johann Sebastian Bach (1685-1750)
- Andante
- Largo e dolce
- Presto

Trio in A Minor for Oboe, Horn and Piano, Op. 88 — Carl Reinecke (1824-1910)
- Allegro Moderato
- Scherzo (Molto vivace)
- Adagio
- Finale (Allegro ma non troppo)

Intermission

Temporal Variations (1936) — Benjamin Britten (1913-1976)
- Theme
- Oration
- March
- Exercises
- Commination
- Chorale
- Waltz
- Polka
- Resolution

Introduction, Theme and Variations, Op. 102 — Johann Nepomuk Hummel (1778-1837)

Smoking is not permitted in the School of Music Building. In the unlikely event of fire or other emergency, please walk - not run - to the nearest exit. The use of recording devices is strictly prohibited. Please silence electronic watches, phones, and pagers.

Trevor Johnson joined the School of Music faculty in 1997. He currently holds the position of Assistant Principal Oboe with the Louisville Orchestra. An active participant in Louisville's musical scene, he also serves as Principal Oboe of the Louisville Bach Society, and regularly performs with the Ceruti Chamber Players.

Mr. Johnson has appeared as soloist with the world-renowned Emerson String Quartet, and as concerto soloist with the Fort Dodge (IA) Symphony Orchestra. Additionally, he has performed on stage at Alice Tully Hall in New York, with the Fort Lee (NJ) Chamber Music Series, and as a headlining guest artist at the 1997 OctOBOEfest convention. He has also been a member of the Ohio Light Opera Orchestra, and a faculty member at Camp Encore/Coda.

Mr. Johnson holds the Master of Music degree from The Hartt School as a student of Humbert Lucarelli, and the Bachelor of Music degree with Highest Distinction from the University of Iowa as a student of Mark Weiger.

University of Louisville
School of Music

presents

North Recital Hall
Thursday Evening
January 15, 1998
7:00 P.M.

Organ Recital
John Cantrell
Student of **Melvin Dickinson**

Program

Prelude and Fugue in Eb Major BWV 552 — J. S. Bach (1685-1750)

Orgelbüchlein — J. S. Bach
Herr Gott, nun schleuss den Himmel auf BWV 617

Organ Symphony No. 2, Op. 20 — Louis Vierne (1870-1937)
III. Scherzo

-Pause-

Two Choral Preludes from Book II — H. Walcha (1907-1991)
"Lobt Gott, ihr Christen alle gleich"
"O Wir armen Sünder"

Variations Sur un Noël, Op. 20 — Marcel Dupré (1886-1971)
Theme
I. Larghetto
II. Poco Animato
III. Cantabile
IV. Vif
V. Vivace
VI. Plus modéré
VII. Vivace
VIII. Cantabile
IX. Animé
X. Fugato
XI. Presto

La Nativite Du Seigneur — Oliver Messiaen (1908-1992)
IX. Du Parmi Nous

Organ by Steiner-Reck

Organ Stops

Hauptwerk

16'	*Gedackt-Pommer*
8'	*Prinzipal*
8'	*Rohrflöte*
4'	*Oktav*
4'	*Spillflöte*
2'	*Oktav*
2'	*Waldflöte*
II	*Sesquialtera*
IV	*Mixture (1 1/3')*
III	*Scharff (1/3')*
8'	*Vox Humana*
8'	*Trompete*

Oberwerk (Enclosed)

16'	*Bourdon*
8'	*Spitzgedackt*
8'	*Viola da Gamba*
8'	*Viola Celeste*
4'	*Prinzipal*
4'	*Traversflöte*
2 2/3'	*Nasat*
2'	*Blockflöte*
1 3/5'	*Terz*
1'	*Sifflöte*
IV	*Scharff (1/2')*
16'	*Dulzian*
8'	*Trompete*
8'	*Oboe*
4'	*Klarine*
	Tremulant

Positiv

8'	*Holzgedackt*
8'	*Quintade*
4'	*Prinzipal*
4'	*Koppelflöte*
2'	*Oktav*
1 1/3'	*Quinte*
III-V	*Scharff (1')*
16'	*Rankettregal*
8'	*Krummhorn*
	Tremulant

Pedal

16'	*Prinzipal*
16'	*Subbass*
8'	*Oktav*
8'	*Flöte*
4'	*Choralbass*
4'	*Nachthorn*
2'	*Blockfllöte*
IV	*Mixture (2 2/3')*
32'	*Fagott*
16'	*Posaune*
8'	*Trompete*
4'	*Kornett*

Couplers

HW to Ped.
OW to Ped.
POS. to Ped.
OW to HW
POS. to HW
OW to POS.

University of Louisville
School of Music

presents

Faculty Chamber Music Series

AN EVENING OF TRIOS

Naomi Oliphant, *piano*
Peter McHugh, *violin*
Nella Hunkins, *cello*
Alise Oliver, *horn*

North Recital Hall
Friday Evening
January 23, 1998
8:00 P.M.

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Upcoming Events at the School of Music

February 1 - 7:30 P.M. - Ceruti Chamber Players
February 3 - 8:00 P.M. - University Singers and Collegiate Chorale, Kent Hatteberg, *conductor*
February 8 - 3:00 P.M. - Chicago Pro Musica*
February 8 - 7:30 P.M. - Concert Band, Eric Becher, *conductor*
February 11-7:00 P.M. - Guest artist, Garnett Unger, *piano*
February 15-3:00 P.M. - Faculty recital, McHugh/Oliphant Duo
February 15-7:30 P.M. - Symphony Orchestra, Kimcherie Lloyd, *conductor*
February 19-8:00 P.M. - Faculty Chamber Artists Recital, Woodwind and Brass Quintets
February 22-7:30 P.M. - U of L Bicentennial Series: Symphonic Band: Music of Commissions for U of L Bands- past and present. Frederick Speck, *conductor*
February 23-28 - Jazz Week -see schedule for various events

* Admission charged for event

PROGRAM

Trio No. 1 in Eb Major, Op. 1 No.1 — Ludwig van Beethoven (1770-1827)
for Piano, Violin and Cello

Allegro
Adagio cantabile
Scherzo: Allegro assai
Finale: Presto

Trio No. 1 in Bb Major, Op. 99 (D.898) — Franz Schubert (1797-1828)
for Piano, Violin and Cello

Allegro moderato
Andante un poco mosso
Scherzo: Allegro
Rondo: Allegro vivace

Intermission

Trio in Eb Major, Op. 40 — Johannes Brahms (1833-1897)
for Piano, Violin and Horn

Andante
Scherzo: Allegro
Adagio mesto
Finale: Allegro con brio

KENTUCKY CENTER CHAMBER PLAYERS

UNIVERSITY OF LOUISVILLE
SCHOOL OF MUSIC
NORTH RECITAL HALL
25 JANUARY 1998 3:00 PM

PROGRAM

Trio for Flute, Bassoon, and Piano — Gaetano Donizetti (1797-1848)
Larghetto
Allegro

Kathleen Karr, flute — Matthew Karr, bassoon
Joanna Goldstein, piano

Petite Suite for Flute, Viola and Harp (1941) — Andre Jolivet (1905-1974)
Prelude: Modéré
Modéré sans trainer
Vivement
Allant

Kathleen Karr, flute — Christine Rutledge, viola
Laura Byrne, harp

INTERMISSION

Verklaerte Nacht (Transfigured Night), Op. 4 (1899) — Arnold Schoenberg (1874-1951)

Michael Davis, violin — Jennifer Shackleton, viola
John Chisholm, violin — Megumi Ohkubo, cello
Christine Rutledge, viola — Susannah Onwood, cello

Please join us for a reception after the concert in the green room

Larghetto ed Allegro for flute, bassoon, and piano — Gaetano D (1797 —

With this work, KCCP continues its series of juvenilia, having previously exposed us to a student work by Ros Some other possibilites would be the early works of Bellini and Mayr. This trio, so titled by the editor, evidently is par the still-existing family archives of works unpublished during the lifetime of the young composer but published in our era(1971). The manuscript is undated and the editor does not describe it or comment on it. However, the characteristic early work are present. In maturity Donizetti, even during the time of his greatest fame as a composer of operas, wrote surprising amount of chamber music, including at least 19 string quartets, a quintet and a sextet for strings, and numer trios with wind instruments. But these later works are strongly modeled in form, melodic material, independence of the instrumental parts, and motivic treatment upon the Viennese classical composers, Haydn and Beethoven, and are finely enough constructed to evoke begrudging praise from historians (it is not "politically correct" to hold high opinions of mental music by Italian opera composers). This trio exposes the exceptional melodic gift of the young composer witho self-consciousness or embarrassment. And the opening of the Larghetto clearly declares that the composer has attende opera house. But in the meantime he faces problems. The piano part is at particular spots untutored. Donizetti needed teacher. However, these are minor, somewhat academic defects. A skilled performer, such as we have, will hide them utterly that the melodious character and some lovely counterpoint between the two wind instruments will be easily enj In the case of the Rossini, I wondered privately whether if I had been his teacher and he had brought his piece to me I not (misguidedly, of course) have said "Go west, young man." To Donizetti I think I would have said (repairing my dam judgment) "Write operas, my son."

The forms are simple and easily observed. The first movement in F major a straightforward A-B-A (or trio) for The second, also in F, is a sonata form with the conventional repetition of the exposition indicated in the score, which honored in this performance. The development section begins with a transposition of the first subject from F to C maj before introducing a new melody, after which a standard recapitulation ensues.

Petite Suite pour Flute, Alto (viola) et Harpe (1941) — André J (1905 —

Jolivet in his teens promised to be a veritable Wagner in French clothing. He set to music his own texts and des his own scenery and costumes. But in 1928, he met Edgard Varèse, who, most music appreciation students will recall, the avant-garde composer of music for odd assortments of percussion instruments. Under his influence Jolivet explore advanced styles and techniques, his music became more esoteric, and his musical thinking more philosophical. In the daunting summation of The New Grove Dictionary: " One of his essential preoccupations was the musical expression of forces that regulate the world, the metaphysical existence of objects, . . . [and] the primordial incantatory and magical p and purposes of music."

About the time of the Second World War, he cast off most of the avant-garde characteristics and found a more p sonal and less trenchant expression. Among the first compositions of this new stage in his development is the present tr which is affective, even moody, and rather conventional in construction.

The first of the five movements, in binary form, has a serious, melancholy character owing to its rather slow tem uncommon mode, and harmonic structure. The mode employs a major third (C to E) with a minor sixth (C to A-flat) an major seventh (C to B). The predominant harmony is the fourth. In the second half of the binary, the tonal structure d minor step from E to E-flat, adding to the dispirited expression. Also a bit depressing is the constant repetition of each measure.

The second movement, Modéré sans trainer, [quarter equals 108), in thought is Schenkerian (Schenker loved to reduce melodic and harmonic motion to their simplest melodic forms). The principal idea descends from B (or alterna B-flat) to F -sharp as if the latter were a barrier, but E below is briefly touched in the middle of the movement. Then the process starts over. At the very end of the movement the arrival at E is more solid, satisfying, and extended. The princ theme begins with a short-long-short-long rhythm that will be present also in the fourth movment. Remember it!

The third movement, a kind of focal center of the whole suite, is marked vivement. The theme reverses the rh pattern of the preceding movement, but the melodic procedure is quite similar. First the flute presents the theme alone harp joins in rollicking two-part counterpoint. The viola enters only in the second section in a rapid dialogue with the f and continues with novel effects in parallel augmented fourths against an ostinato in the harp. The first theme returns i viola solo (harp accompaniment) continuing with a flute-viola duet as a variant of the flute-harp duet of the first sectio this point, listen for the brief passage for flute and viola playing tremolando. It makes the spine tingle with delight.

The fourth movement, designated allant, that is, andante, uses the same motive as the second but changed slig that, in the place of F-sharp, the lowest tone is E, a fifth below. (Its lower neighbor, D, is sounded as an ornamental to The extension makes it more harmonious and less tense. As usual the flute leads with the first two statements, while th viola plays the third. The whole movement is occupied with refined variants of the theme treated in delicate counterpo between the flute and viola. The final cadence restates the last few measures of the second movement.

The fifth movement (a piccolo replaces the flute) has neither title nor tempo, giving only a metronome mark: " note equals 112," the equivalent of allegretto. It starts with a section sporting a very pleasing effect: a trill from the vi rising scale from the flute ending with a trill (as the viola stops its trill) that connects with a downward glissando from harp (nobody does glissandos like a harp!). Another ear-tickling device is the constant modal changes in the flute's sca

not one of the seven scales is exactly the same. The true movement (Au vrai Mouvment) doubles the tempo as it presents a folk tune that ought to be a Christmas carol, if it isn't. It's a French rondeau, ABAC, plus a coda that whips up an exciting froth for the conclusion of the suite.

Verklaerte Nacht (Transfigured Night), Op.4.(1899)

Arnold Schoenberg
(1874 — 1951)

After the following poem by Richard Dehmel
Two people walk through the bare cold woods;/ the moon runs along, they gaze at it./ The moon runs over tall oaks,/ no cloudlet dulls the heavenly light/ into which the black peaks reach./ A woman's voice speaks:/ "I bear a child, and not from you,/ I walk in sin alongside you./ I sinned against myself mightily./ I believed no longer in good fortune/ and still had mighty longing/ for a full life, mother's joy/ and duty; then I grew shameless, / then horror-stricken: I let my sex/ be taken by a stranger/ and even blessed myself for it./ Now life has taken its revenge:/ Now I met you, you."/ She walks with clumsy gait./ She gazes upward. The moon runs along./ Her somber glance drowns in the light./ A man's voice speaks: "The child that you conceived/ be to your soul no burden./ Oh look! How clear the universe glitters!/ There is a glory around all;/ you drift with me on a cold sea;/ but a peculiar warmth sparkles/ from you in me, from me;/ you will bear it me, from me;/ you brought the glory to me;/ you made my self into a child."/ He holds her around her strong hips./ Their breath kisses in the air./ Two people walk through high, light night. — Richard Dehmel

Surprisingly, Schoenberg, the most intellectual of twentieth-century composers, had very little professional musical training. The son of a not-very-successful shoeshop owner, he was largely an autodidact with some curious results: first he studied with a violinist for a short time. Then wishing to broaden his knowledge of the string family, he taught himself viola, switched to the 'cello by playing an oversized viola vertically, and finally the full violoncello — but playing it with the fingering of the violin! He learned composition in his early years in a Socratic conversation with his close personal friend, Alexander Von Zemlinsky, who was only two years his senior but was a trained musician and the conductor of an amateur orchestra in which Schoenberg played whatever was needed. Having written initially an assortment of various kinds of music, finished and unfinished, he submitted the score of Verklaerte Nacht to Zemlinsky and it was performed in March of 1899 as opus 4. At this period Mahler was the dominant force in music in Vienna. He conscientiously encouraged new music and was regularly sought out by young composers for his criticism and hoped-for approval.Indeed, Schoenberg won Mahler's approval, as one would have supposed, since in his early works Schoenberg is so immersed in Malherian style.

Schoenberg's title is the title of Dehmel's poem which Schoenberg identified as his inspiration and quoted with the score. However, he warned that the order of his composition does not follow the poem as a fixed program.The poem should be read merely as a mis-en-scène and as an approach the music with an appropriate frame of mind. Certain characteristics of the poem plainly influence the moods of the music: "the bare cold woods" are depicted in the opening and again, following the structure of the poem, towards the middle of the tone poem; after the depiction of the cold woods, violin and viola tremolos may paint "the heavenly light" of the moon; a sudden shift about six minutes into the music from D minor to a brilliant B major (actually the dominant of E) and a forceful homophonic melody probably is a masculine musical symbol (I expect that in general stepwise motives represent the man), while the several themes featuring leaps, chromatics, and appoggiaturas are "feminine." Otherwise it is best to follow the music as a continuous development of two principal and two secondary subjects quoted below. However, like the depiction of the cold woods in the beginning, the final transfiguration is programmatically obvious, clearly set off by tremolos, double-stops, arpeggios, and pizzicati to support a high melody played by the violin.Program

Notes By: Robert Weaver

Principal Theme I



Principal Theme II



Secondary Theme I



Secondary Theme II



The Kentucky Center Chamber Players gratefully acknowledge the assistance of:

Kentucky Center for the Arts
University of Louisville School of Music
Indiana University Southeast
Mr. and Mrs. Carl T. Fischer, Jr.
Dr. Herbert Koerselman
Dr. Daniel McAninch
Dr. Robert Weaver
Rich O's Public House

Angel

Mr. Frank Abell
Ms. Leah Bennett
Doris and John Bickel
Dr. David Bybee and Dr. Polly Coombs
Richard and Sophie Goldstein
F. W. and Jane Woolsey

Benefactor

Mrs. Alberta Allen
Mr. and Mrs. Edwin Baer
Mr. and Mrs. T. H. Bachmann
Roger and Amy Baylor
Mr. and Mrs. Louis Benn
Chris and Laura Bjornson
Ms. Gloria Burgard
Drs. George and Marie Doyle
Mr. and Mrs. Robert Droste
Dr. W. C. Greckel
Dr. and Mrs. Douglas Haynes
Dr.Marc Satterwhite and
Dr. Rebecca Jemian
Dr. and Mrs Herbert Koerselman
Dr. and Mrs. Daniel McAninch
Mr. and Mrs. John Pohl
Theodore and Jacqueline Rosky
Mr. William Swearingen
Mr. and Mrs. Rucker Todd
Mr. and Mrs. Norman Updegraff
Dr. and Mrs. Robert Weaver
Ms. Melody Welsh

Patron

Mr. William Bird
Mr. and Mrs. John Carroll
Mrs. Betty Clower
Ms. Mary Henry
Dr. and Mrs. Samuel Karr
Mr. William Mootz
Ms. Anne Pope
Dr. Marcia T. Segal
Mrs. Macauley Smith

SCHEDULE
FOR

BACH MARATHON

THE "BACCHANAL"

NORTH RECITAL HALL, SCHOOL OF MUSIC

JANUARY 30, 1998

ALL ARE WELCOME TO ENTER, PLEASE DO SO QUIETLY
TAKE A SEAT AND ENJOY THIS GLORIOUS MUSIC

Note that the schedule is flexible and subject to change.

9:05 PRELUDIUM in B♭
Amy Darbyshire, marimba

9:10 LIEBSTER JESU (Dearest Jesus), Chorale and Chorale Prelude
Brian Davis, organ

9:25 PARTITA in E MINOR
Kristyn Groth, violin

9:50 ENGLISH SUITE in G MINOR
Jack Ashworth, harpsichord

10:20 PRELUDE to the CANTATA, God's Time is Best
Kristen Thompson and Maria Fernanda de la Torre, pianos

11 FANTASY and FUGUE in G MINOR
Scott Keller, organ

11:20 CHORALE PRELUDE, HERZLICH TUT MICH VERLANGEN
Kathy Conroy, organ

11:30 SONATA in E MINOR, BWV 1034
Adagio ma non tanto - Allegro - Andante - Allegro
Killian Kubala, transverse flute
Jack Ashworth, continuo

12: TOCCATA in G MINOR
Scott Keller, piano

12:20 AIR from THIRD ORCHESTRA SUITE

12:30 AIR from THIRD ORCHESTRA SUITE
FUGUE in G MINOR
UofL Trombone Ensemble

12:40 JOHN HALE, Associate Dean A&S
Reading and commentary, documentary sources

1:30 THIRD BRANDENBURG CONCERTO for STRINGS
UofL Chamber Orchestra
Jack Ashworth, Continuo
Adam Lewovich, conductor and commentary

Chamber ensembles

2:30 Johann Sebastian Bach and Sons
Carl Philipp Emmanuel and Johann Christian
Jack Ashworth, harpsichord

3:00 SONATA for VIOLA da GAMBA
Aaron May, bass
Jack Ashworth, piano

3:30 CONCERTO for TWO VIOLINS in D MINOR, first movement
Becky Pernicano, Shawn Jaeger, violins
Soloists for the Concerto Concert
Louisville Youth Orchestra

4:00 CHROMATIC FANTASY and FUGUE
Frank Richmond, piano

4:30 CONCERTO FOR FOUR KEYBOARDS
Thomas Hoppe, Scott Keller, Jennifer Maxwell, ?

5:45 MUSIC for VIOLIN and for CELLO
Emily Popham, violin
John Popham, cello
Thomas Hoppe, piano

6:30 BACH for GUITAR

University of Louisville
School of Music
presents

CERUTI
CHAMBER PLAYERS

Sunday, February 1, 1998
7:30 p.m.
North Recital Hall

Cheri Lyon Kelley, *violin*
Ernest Gross, *clarinet*
Grace Baugh-Bennett, *piano*
Kenneth Albrecht, *horn*
Rebecca Jemian, *bassoon*
Trevor Johnson, *oboe*
Kathleen Karr, *flute*

PROGRAM

Sonata in A Major, Op. 47 ("Kreutzer") — Ludwig van Beethoven (1770-1827)

Adagio sostenuto-Presto
Andante con Variazoni
Finale: Presto

Cheri Lyon Kelley, *violin*
Grace Baugh-Bennett, *piano*

INTERMISSION

Caprice sur les airs danois et russes, Op. 79 — Camille Saint-Saëns (1835-1921)

Kathleen Karr, *flute*
Trevor Johnson, *oboe*
Ernest Gross, *clarinet*
Grace Baugh-Bennett, *piano*

Sextuor (1932-1939) — Francis Poulenc (1899-1963)

Allegro vivace: Trés Vite et emporté
Divertissement: Andantino
Finale: Prestissimo

Kathleen Karr, *flute*
Trevor Johnson, *oboe*
Ernest Gross, *clarinet*
Rebecca Jemian, *bassoon*
Kenneth Albrecht, *horn*
Grace Baugh-Bennett, *piano*

1997-1998 marks the **Ceruti Chamber Players'** twelfth season. The Louisville-based ensemble was one of two United States ensembles selected to participate in the First Osaka (Japan) International Chamber Music Festa during April 1993. The Ceruti Chamber Players have performed three times to critical acclaim at the Piccolo Spoleto Festival in Charleston, South Carolina, most recently in May 1995, where their performances were recorded by WSCI-FM to be broadcast on South Carolina Public Radio. In October 1995 principal players Cheri Lyon Kelley, Ernest Gross, and Grace Baugh-Bennett performed the world premiere of Frederick Speck's *Postcards for Ilse* (written for the Ceruti Chamber Players) at the Kentucky Music Teachers Association state convention in Lexington, Kentucky, a work they subsequently performed at the 1996 Indiana State University Contemporary Music Festival in Terre Haute, IN. The ensemble performed several works at the 1994 University of Louisville New Music Festival and Society of Composers, Inc. Region V conference, and appeared on the Louisville Orchestra's 1992, 1993, and 1994 *New Dimensions* Series. Ms. Kelley, Mr. Gross, and Ms. Baugh-Bennett performed Karel Husa's *Sonata a Tre for Violin, Clarinet, and Piano* as part of the 1993 University of Louisville Grawemeyer Award for Composition Lecture presented by Dr. Husa, a performance subsequently broadcast on Kentucky Educational Television. The ensemble served as artists-in-residence at Bellarmine College for four seasons and performed on the former live broadcast recital series *WFPK Live!* Their performances have also aired on the former *Louisville in Concert* series on WFPK-FM. The ensemble can be heard this season on the *University of Louisville Concert Hour* on WUOL-FM. Ms. Kelley performs on the J. B. Ceruti violin from which the ensemble derives its name. This violin, made in Cremona (Italy) ca. 1780, was donated to the Louisville Orchestra in memory of its last owner, Mr. William J. Hedden. Ms. Kelley plays this instrument at the request of the Hedden family.

Highlights of this season's schedule include the ensemble's performance at Musikfest Bethlehem in Bethlehem, PA, and the world premiere in May 1998 of James Chaudoir's *Eight Miniatures*, written for the Ceruti Chamber Players.

Cheri Lyon Kelley is a founding member of the Ceruti Chamber Players and its principal violinist. She occupies the Mrs. John H. Clay Chair in the Louisville Orchestra's first violin section. She also teaches violin and coaches chamber music. A Louisville native, Ms. Kelley received a degree in violin from the University of Louisville, where her teacher was Paul Kling. She has also studied violin with Philip Ruder, former concertmaster of the Cincinnati Symphony Orchestra, and chamber music with Raphael Hillyer and members of the Tokyo String Quartet while attending the Yale Summer Chamber Music Festival at Norfolk, Connecticut. She won the Outstanding Young Artist Award of the Boston University Tanglewood Institute while studying there with Roman Totenburg. In 1994, Ms. Kelley was featured in Eugene O'Brien's *Taking Measures* for Violin and Chamber Ensemble on the Louisville Orchestra's *New Dimensions* Series.

Ernest Gross, Ceruti's principal clarinet, received his Bachelors in Clarinet Performance from Baylor University (Texas). In his senior year he won the College Woodwind-Brass Division of the Midland-Odessa International Music Competition. He then won a Concerto Competition in Graz, Austria, and recorded for the Austrian Radio. After studying in Vienna, Austria, Mr. Gross returned for his Masters in Clarinet Performance from Boston University. His teachers include members of the Boston Symphony, Vienna Philharmonic, New York Philharmonic, Cleveland Orchestra, Philadelphia Orchestra, and Chicago Symphony. While in New England, he performed with many area organizations, most notably the Springfield (Mass.) Symphony and New Haven (Ct.) Symphony as well as L'Ensemble, a professional chamber group based in New York. In 1982 he won the Bass Clarinet position in the Louisville Orchestra. Mr. Gross also teaches clarinet at Bellarmine College and Indiana University Southeast.

Grace Baugh-Bennett earned the Bachelor of Music and Master of Music degrees in piano performance from the University of Louisville, where she studied with Doris Owen Bickel and Lee Luvisi. Her solo performancesinclude recitals for Special Audiences, Inc., in Atlanta, Georgia, and appearances with the Louisville Ballet. She served as convention artist for the 1992 Kentucky Federation of Music Clubs State Convention. An active accompanist and chamber musician, Ms. Baugh-Bennett has performed on the Louisville Orchestra's *New Dimensions* series, the radio recital series *WFPK Live!* and Participant's Recitals with baritone Lynn Thompson at the Festival of American Art Song in Boulder, Colorado, and the Cleveland Art Song Festival in Cleveland, Ohio. Ms. Baugh-Bennett serves as pianist for the Louisville Orchestra, principal pianist of the Ceruti Chamber Players, and pianist/co-artistic director of Ars Vocalis. She teaches piano at the University of Louisville School of Music and Indiana University Southeast. She serves on the Board of Judges for the National Guild of Piano Teachers Auditions in addition to adjudicating regional piano festivals and competitions. Ms. Baugh-Bennett continues post-graduate piano study in New York with Nina Svetlanova (faculty, Manhattan School of Music).

Kenneth Albrecht has been the Principal Horn of the Louisville Orchestra since his days as a student at the University of Louisville. He has played under all of the orchestra's Music Directors, starting with the orchestra's founding conductor, Robert Whitney. In addition to the orchestra, he has played with other Louisville institutions, including the Louisville Bach Society, the Louisville Ballet, Kentucky Opera, and the Kentucky Chamber Orchestra. He has played frequently with the Ceruti Chamber Players as well as the Kentucky Center Chamber Players, the Louisville Brass Quintet, and others. Summers might find Mr. Albrecht playing with various music festivals around the country, including the Santa Fe Opera, Peninsula Music Festival in Wisconsin, and others. Mr. Albrecht has soloed with the Louisville Orchestra on several occasions, including Peter Schickele's *Pentangle for Horn and Orchestra*, which included one movement of magic tricks, and singing! Mr. Albrecht's recording of this piece can be heard on the orchestra's First Edition label.

Rebecca Jemian teaches music theory and bassoon at the University of Louisville. Before moving to Louisville in 1994, she played in ensembles in Texas, Chicago, Baltimore, and Aspen. In summer 1997 she played with the Orquesta sinfónica de Minería in Mexico City. Ms. Jemian is completing a Ph.D. in Music Theory at Indiana University with a dissertation on aspects of rhythm in contemporary American chamber music.

Trevor Johnson is in his third year as Assistant Principal Oboe in the Louisville Orchestra, where he occupies the Edgar J. Hinson III Oboe Chair. An active participant in Louisville's musical scene, he also serves as Principal Oboe with the Louisville Bach Society and regularly performs with the Ceruti Chamber Players. He has performed as soloist with the Emerson String Quartet and the Fort Dodge (IA) Symphony Orchestra. Additionally, he has performed onstage at Alice Tully Hall in New York, with the Fort Lee (NJ) Chamber Music Series, and as a headlining guest artist at the 1997 OctOBOEfest convention. He has served as a faculty member of the Hartt School Community Division and Camp Encore/Coda. He spent a summer as Co-Principal Oboist of the Ohio Light Opera Orchestra. Mr. Johnson earned the Master of Music degree from the Hartt School as a student of Humbert Lucarelli and the Bachelor of Music degree from the University of Iowa as a student of Mark Weiger. He is a faculty member at the University of Louisville School of Music and at Indiana University Southeast.

Kathleen Karr is in her tenth season as Principal Flute of the Louisville Orchestra. She has served as a faculty member at Indiana University Southeast and has taught at the Interlochen Arts Camp. She has performed with Sinfonice da Mineria in Mexico City, Evansville Symphony, Chicago Civic Orchestra, and Owensboro Symphony. She holds degrees from Northwestern University and the State University of New York at Stony Brook. Her teachers have included Walfred Kujala and Samuel Baron.

University of Louisville

School of Music

presents the

Ballard High School Concert Choir

Noel Weaver, *Conductor*

and the

University of Louisville Collegiate Chorale

Kent E. Hatteberg, *Conductor*

North Recital Hall
Tuesday Evening
February 3, 1998
8:00 P.M.

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Ballard High School Concert Choir

Cantate Domino	Jan Pièterszoon Sweelinck (1562 - 1621) ed. Colton
O Crux Ave	Tomás Luis de Victoria (1548 - 1611) ed. Young
How Lovely Are the Messengers (St. Paul)	Felix Mendelssohn (1809 - 1847)
Do Not Stand At My Grave and Weep	Ron Harris
Hallelujah	Rhonda Sandberg
Swing Low Sweet Chariot	arr. Peter Knight
Cindy	arr. Mack Wilberg

Intermission

University of Louisville Collegiate Chorale

Frohlocket ihr Völker auf Erden (Opus 79, No. 1: Weihnachten)	Felix Mendelssohn (1809-1847)
Beata Virgo	David J. Griffiths (b. 1950)
O Magnum Mysterium	Morten J. Lauridsen (b. 1943)
Io mi son giovinetta	Claudio Monteverdi (1567 - 1643)
Io son la Primavera	William Hawley (b. 1950)
Past Life Melodies	Sarah Hopkins (b. 19??)
Tangueando	Oscar Escalada (b. 1945)
Lähtö (Departure)	Einojuhani Rautavaara (b. 1928)

Collegiate Chorale

Kent E. Hatteberg, *Director*

Elizabeth LeMay, *Graduate Assistant*

Soprano I
Jessica Bortz
Eunsun Choi
Emily Edwards
Jennifer L. Gerding
Jennifer L. Gossman

Soprano II
Katie Boyd
Angie Hopperton
Melissa M. Jones
Elizabeth LeMay*
Makiko Suzuki

Tenor I
Daniel P. Botula
Jonathan L. Cornell
Benjamin Fisk

Tenor II
David Ballena
Dan Box
Don Scott Carpenter*
Jason Kees
Michael Seiffertt

Alto I
Jennifer Heller
Laura Inman
Jennifer Renner
Katie Stern*
Kristen Thompson
Elizabeth Westwood

Alto II
Kyauna L. Black
Sarah J. Coots
Michelle Miller
Judith Tyler

Bass I
Edward K. Caruthers*
Chris D. Leeper
Howie Lindsey
Ryan Marsh
Patrick P. McHugh
Jason W. Ragsdale

Bass II
Craig Crawley
J. Robert Heilman
Jonathan Miller

*Denotes Section Leaders

Ballard High School Concert Choir

Noel Weaver, *Director*

Jennifer Harberson, *Accompanist*

Soprano

Deborah Bogel
Aujanea DeHaven
Amanda Doyle
Brittany Ewing
Sara Jane Farmer
Cara Gladden
Katie Johnston
Christy Kittner
Dawn Landes
Valarie Long
Ali Louis
Jeannie Lovett
Stephanie Milby
Geena Moody
Carrie Padgett
Kristen Peterson
Kelly Rich
Wendy Roberts
Jennifer Samples
Jane Staab
Katie Weeter
Megan Williams

Alto

Lonita Baker
Sarah Baker
Kara Burgin
Angela Claussen
Alison Combs
Amanda Cook
Rhonda Dieckman
Karina Gilmour
Emily Goode
Kathryn Hardy
Jessi Hartye
Dana Hibberd
Emily Horn
Emily James
Coddaya Jones
Erin Kahn
Carrie Kaiser
Anne Means
Beth Middleton
Laura Miller
Sabrina Orlandi
Bambi Pedigo
Elizabeth Reed
Jamie Rosen
Jessica Rothbauer
Amy Sandman
Susan Sims
Bethany Taylor
Cicely Tutson
Kristen Utley
Meg Williams
Laura Wille

Tenor

David Chandler
Russell Cooper
Daniel Driver
Joe Jessup
Craig Lotz
Bryan Maynard
Colin Ross
Albert Shumake
Josh Tofteland

Bass

Adam Anderson
Thomas Barnes
Carlos Barrigan
Matt Batchelor
Ryan Carr
Taylor Childers
John Cote
Mac Deegan
Josh Edwards
Ron Farmer
Nick Garvey
Adam Hardin
Drew Johnson
Tyler Moore
Reed Lorch
Michael Merman
John Reynolds
Scott Roberts
Chris Rodahaffer
David Sandler
Beau Underwood

About Tonight's Concert

Tonight's program features two choirs that have been chosen to perform for the Kentucky Music Educators Association (KMEA) In-Service Conference. The Ballard High School Concert Choir will perform on Thursday, February 5, 1998, at the Commonwealth Convention Center at 12:30 P.M. The Collegiate Chorale will perform on Friday, February 6, 1998, at the Commonwealth Convention Center at 12:30 P.M.

About the Conductors

Noel Weaver is in his third year as Director of Choral Activities at Ballard High School. He holds the Bachelor of Music degree and the Master of Arts degree in Choral Conducting from Morehead State University . He has completed the course work for the PhD degree at Texas Tech University in Lubbock, Texas, where he studied with Dr. Kenneth Davis.

Kent E. Hatteberg is in his second year as Director of Choral Activities at the University of Louisville. His Bachelor of Music degree is from the University of Dubuque in Dubuque, Iowa, and his masters' and doctoral degrees are from The University of Iowa in Iowa City, Iowa, where he studied with Dr. Don V Moses. He previously taught at Sam Houston State University in Huntsville, Texas, Washington High School in Cedar Rapids, Iowa, and Solon Jr./Sr. High School in Solon, Iowa. He was awarded a Fulbright Scholarship to study in Berlin in 1990. Last November he conducted the world premiere of Felix Mendelssohn's **Gloria**, a work for chorus and orchestra he presented in its first edition as part of his dissertation.

University of Louisville
School of Music

presents

North Recital Hall
Thursday Evening
February 5, 1998
8:00 P.M.

Thomas Hoppe, *piano*
Student of
Lee Luvisi

PROGRAM

Prelude and Fugue No. 14 in F# Minor, BWV 883, WTC II — J.S. Bach (1685-1750)

Concerto No. 24 in C Minor, KV 491 — W. A. Mozart (1756-1791)

I. Allegro
II. Larghetto
III. Allegretto

INTERMISSION

Variations and Fugue on a Theme By Handel, Op. 24 "Handel - Variations" — J. Brahms (1833-1897)

Prelude and Fugue No. 14 in F# Minor — J. S. Bach

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The University of Louisville

School of Music

presents the

Collegiate Chorale

Kent E. Hatteberg, Conductor

Kentucky Music Educators Association
In-Service Conference

Commonwealth Convention Center
Room 209 - 211
February 6, 1998
12:30 P.M.

Program

Frohlocket ihr Völker auf Erden — Felix Mendelssohn
(Opus 79, No. 1: Weihnachten) (1809-1847)
COLLECTED WORKS

Beata Virgo — David J. Griffiths
(b. 1950)
UNPUBLISHED MANUSCRIPT

O Magnum Mysterium — Morten J. Lauridsen
(b. 1943)
PEERMUSIC 01-098779-121

Io mi son giovinetta — Claudio Monteverdi
(1567 - 1643)
COLLECTED WORKS

Io son la Primavera — William Hawley
(b. 1950)
HINSHAW MUSIC HMC-1510

Past Life Melodies — Sarah Hopkins
(b. 19??)
MORTON MUSIC MM 2001

Tangueando — Oscar Escalada
(b. 1945)
LAWSON-GOULD 52729

Lähtö (Departure) — Einojuhani Rautavaara
(b. 1928)
SULASOL NO. 118

Ensembles at the University of Louisville

Students of all majors may participate in the Collegiate Chorale, University Chorus, University Singers, Vocal Jazz Ensemble, Collegium, and Opera Theatre. The Collegiate Chorale is the select touring ensemble of the School of Music. Last November the Collegiate Chorale and University Chorus combined with members of the Symphony Orchestra and faculty principals to perform the world premiere of Felix Mendelssohn's **Gloria**, a work presented in its first edition by conductor Kent E. Hatteberg as part of his doctoral dissertation. This past weekend the women of the Chorale and University Chorus performed Mendelssohn's **A Midsummer Night's Dream** with the Louisville Orchestra. Other recent collaborations with the Louisville Orchestra include Mahler's **Symphony No. 2** and **Symphony No. 8**. In April the Chorale will join with the Choral Arts Society and members of the Louisville Orchestra in performances of Arvo Pärt's **Te Deum**, Vaughan Williams' **Benedicite**, and Gustav Holst's **The Hymn of Jesus**. Collaborations with the University Symphony Orchestra are a major part of choral studies in the School of Music. Students in the School of Music perform regularly with the Kentucky Opera Association.

Kent E. Hatteberg

Kent E. Hatteberg is in his second year as Director of Choral Activities at the University of Louisville. Named as a Fulbright Scholar in 1990, he studied conducting and choral-orchestral literature in Berlin, Germany with Uwe Gronostay, conductor of the Berlin Philharmonic Choir and Professor for Conducting at the Hochschule der Künste in Berlin.

Dr. Hatteberg has conducted choir tours in Europe, and he made his international professional conducting debut in 1993 as guest-conductor with the Nederlands Kamerkoor, a professional choir of 24 singers based in Amsterdam. In 1995 and 1997 he returned to Germany to lecture and do research on works of Felix Mendelssohn.

Dr. Hatteberg taught five years at Sam Houston State University in Huntsville, Texas, and six years at Washington High School in Cedar Rapids, Iowa, where ensembles under his direction were chosen to perform at ACDA, MENC, MTNA, IMEA, and TMEA conventions in Minneapolis, Anaheim, Columbus, Indianapolis, Des Moines, San Antonio, and Kansas City. His undergraduate degree in piano and voice is from the University of Dubuque in Dubuque, Iowa, and his master's and doctoral degrees in choral conducting are from The University of Iowa, where he studied conducting with Don V Moses and directed the Old Gold Singers.

The University of Louisville School of Music

The University of Louisville is a member of the state system of higher education with a current enrollment of about 21,000 students. Approximately 330 students are enrolled in undergraduate and graduate degree programs in the School of Music. Degrees offered include the B.A., B.M., B.M.Ed., M.A., M.A.T., and the M.M.Ed. A Master of Arts degree with emphasis in Conducting (Choral and Instrumental) was added in 1996. The Ph.D. in Music History is offered jointly by the University of Louisville and the University of Kentucky. Historically the School of Music has enjoyed a unique relationship with the community's leading organizations, including the Louisville Orchestra, Kentucky Opera Association, The Louisville Chamber Music Society, The Louisville Ballet, and the Louisville Bach Society.

Choral Ensemble Faculty

Kent E. Hatteberg, *Director of Choral Activities, Collegiate Chorale, University Singers*
Elizabeth LeMay, *Graduate Assistant, University Chorus*
Jack Ashworth, *Collegium*
Gerald Tolson, *Vocal Jazz Ensemble*

Vocal Faculty

Edith Tidwell, *voice*
Donn Everette-Graham, *voice, opera workshop*
Andre Montal, *voice*
Kimcherie Lloyd, *opera workshop*
Amy Renfro, *voice graduate assistant*

Music Education

Loren Waa, *Chair*
Acton Ostling
Shirley Wilkinson
Kent E. Hatteberg
Gerald Tolson

Collegiate Chorale

Kent E. Hatteberg, *Director*

Elizabeth LeMay, *Graduate Assistant*

Soprano I
Jessica Bortz
Eunsun Choi
Emily Edwards
Jennifer L. Gerding
Jennifer L. Gossman

Soprano II
Katie Boyd
Angie Hopperton
Melissa M. Jones
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Sarah J. Coots
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Judith Tyler

Bass I
Edward K. Caruthers*
Chris D. Leeper
Howie Lindsey
Ryan Marsh
Patrick P. McHugh
Jason W. Ragsdale

Bass II
Craig Crawley
J. Robert Heilman
Jonathan Miller

*Denotes Section Leaders

University of Louisville
Collegiate Chorale
Friday, February 6, 1998

Program Notes

This afternoon's concert opens with three selections about the birth of Christ. The first, *Frohlocket, ihr Völker,* is an eight-part chorus by Felix Mendelssohn from *Sechs Sprüche,* six pieces composed between 1843 and 1846 for the Berlin Cathedral Choir. They were written for major celebration days of the church year and organized later into a set.

New Zealand composer David Griffiths has worked as a freelance composer, singer, and lecturer in voice at Otago University. He studied composition at Guildhall in London. He is a professional baritone currently based in Auckland.

The opening of *Beata Virgo* is a rising, then descending scale, but the composer divides the choir into twelve parts, starts the scale in two different places, and staggers the entries, producing an impressive vocal arch on the text *Beata virgo* (blessed Virgin). *Cujus viscera* (whose body) is scored darkly and mysteriously, perhaps to portray the conception of Christ, and the final half of the work is devoted to the words *Dominum Christum,* first chanted by all twelve parts, each entering on successive beats, and finally by the three alto voices surrounded by expansive chords. The motet is unpublished.

Morten Lauridsen was born in Washington State and grew up in Portland. He is Chair of the Department of Composition at the University of Southern California. His composition teachers include Ingolf Dahl and Halsey Stevens. He had this to say about *O Magnum Mysterium,* a work commissioned by Marshall Rutter and premièred by the Los Angeles Master Chorale in December, 1994:

> *For centuries, composers have been inspired by the beautiful O magnum mysterium text with its juxtaposition of the birth of the new-born King amongst the lowly animals and shepherds. This affirmation of God's grace to the meek and the adoration of the Blessed Virgin are celebrated in my setting through a quiet song of profound inner joy.*

Io mi son giovinetta is from Claudio Monteverdi's fourth book of madrigals, considered by many to be the greatest book of madrigals ever written. Published in 1603, it contains 20 madrigals of remarkable variety, even though all were composed for five voices. Monteverdi is credited for laying the foundation of modern dramatic opera. He composed *L'Orfeo,* his first opera, in 1606-07, shortly after the completion of the fourth book of madrigals. He employed his flair for the dramatic in his madrigals. The listener can hear in *Io mi son giovinetta* the technical and expressive ways in which the vocal lines portray the text, particularly for words such as 'rido' (laugh), 'canto'(sing), and 'Fuggi' (flee).

William Hawley (b. 1943) lives in New York City. He studied at Ithaca College and the California Institute of the Arts. He has received numerous commissions for compositions in the last ten years. *Io son la Primavera* is from his *Seven Madrigals,*

composed to texts by Torquato Tasso for Chanticleer in 1986. The long, florid lines of this ten-voice madrigal share a kinship with the madrigals of early 17th-century Italy.

Past Life Melodies was composed in 1991 by Sarah Hopkins for St. Peters Lutheran College, a high school in Brisbane, Australia. It was commissioned specifically for the St. Peters Chorale compact disc **Until I Saw: Contemporary Australian Choral Music**. Sarah Hopkins is a renowned and respected Australian composer who has created a very distinguished place for her unique music on the world stage.

The materials for *Past Life Melodies* evolved over a period of years, the process commencing well before St. Peters Chorale requested a piece.

The melodic ideas of the work, like those in all of Sarah Hopkins' music, are simple in structure and reach deep into the soul. The first melody was one which haunted the composer for many years - a melody which came to her at moments of deep emotion.

The second melody reflects her considerable interest in the music of various world cultures, and in this particular case her eight years of residence in Darwin in the north of Australia, where she had much contact with Australian Aboriginal art and music.

The third section of the work utilizes a concept called harmonic-overtone singing, which is as ancient a technique as singing itself. Here the separate harmonic voices weave and dart like "golden threads" above the earthy drone sustained by the main body of the choir.

The richness and subtlety of colours and the earthy hearty quality of the voices, along with an inner rhythm of very simple ideas and materials, offers the listener a communication with the very heart and soul of music itself.

Past Life Melodies Program Note by Stephen Leek
©Morton Music

Oscar Escalada was born in Argentina in 1945. He attended the National University of La Plata and studied guitar at the "Gilardo Gilardi" Conservatory of Music. His compositions range from works for piano, guitar, wind quintet, and string quartet to chamber orchestra and a cappella choir. In *Tangueando,* he employs nonsense syllables, or "phonemes," to portray the sounds of instruments that would play in the tango.

Finnish composer Einojuhani Rautavaara was born in Helsinki in 1928. He studied composition at the Sibelius Academy in Helsinki and musicology at the University of Helsinki. He also studied with American composers Vincent Persichetti, Aaron Copland, and Roger Sessions. Lähtö (Departure) was composed in 1975 as a compulsory test for choral competitions. Over an ostinato intended to portray the clatter of horses hooves, brilliant chords, mostly in parallel motion, signal the release and freedom found in riding the golden steed of Toivo Pekkanen's poem.

Program Notes by Kent E. Hatteberg

Text and Translations

Weihnachten: Frohlocket, ihr Völker

Frohlocket, ihr Völker auf Erden,
und preiset Gott!
Der Heiland ist erschienen,
den der Herr verheissen.
Er hat seine Gerechtigkeit der Welt offenbaret.
Hallelujah!

Christmas: Rejoice, O People

Rejoice, O people of the earth,
and praise God.
The Savior has come,
who is called the Lord.
He has revealed his righteousness unto the world.
Hallelujah!

Beata Virgo

Beata virgo
cujus viscera meruerunt portare
Dominum Christum

Beata Virgo

Blessed is the virgin
whose womb was worthy to bear
Christ the Lord.

O Magnum Mysterium

O magnum mysterium,
et admirabile sacramentum,
ut animalia viderent Dominum natum,
jacentum in praesepio!
Beata Virgo, cujus viscera
meruerunt portare Dominum Christum.
Alleluia!

O Magnum Mysterium

O great mystery,
and wondrous sacrament,
that animals should see the new-born Lord
lying in their manger!
Blessed is the Virgin whose womb
was worthy to bear the Lord Jesus Christ.
Alleluia!

Io mi son giovinetta
text by Giovanni Boccaccio

--Io mi son giovinetta
E rido e canto alla stagion novella,--
Cantava la mia dolce pastorella,
Quando subitamente
A quel canto il cor mio canto
Quasi augellin vago e ridente:
--Son giovinett'anch'io
E rido e canto alla gentil e bella
Primavera d'amore
Che ne begl'occhi tuoi fiorisce.
--Et ella:--Fuggi, se saggio sei, disse,
l'ardore, Fuggi, ch'in questi rai
Primavera per te no sara mai.

I am a young girl

"I am a young girl
and I laugh and sing in springtime."
So sang my sweet shepherdess,
when all of a sudden
my heart began to sing too,
like a fair, joyous bird,
"I too am young,
and I laugh and sing at the sweet,
beautiful springtime of love
which blossoms in your lovely eyes."
And she said: "Flee, if you are wise, flee
from passion, for in the glances of my eyes
there will never be spring for you."

Io son la Primavera
text by Torquato Tasso

Io son la Primavera,
che lieta, o vaghe donne, a voi ritorno
col mio bel manto adorno
per vestir le campagne d'erbe e fiori
e svegliarvi nel cor novelli amori.

I am Spring

I am Spring
who gladly, lovely women, returns to you
with my beautiful, embellished mantle
to dress the countryside in greenery and flowers
and to arise in your hearts new loves.

A me Zeffiro spira, a me ride la terra
e'l ciel sereno;
volan di seno in seno
gli Amoretti vezzosi a mille mille
chi armato di stral, di chi faville.

E voi ancor gioite,
godete al mio venir tra risi e canti;
amate i vostri amanti
or che 'l bel viso amato april v'infiora:
Primavera per voi non torna ognora.

For me Zephyr sighs, for me the earth laughs
as do the serene heavens;
from breast to breast fly
the charming Amoretti by the thousands,
armed with arrows and with torches.

And you, again delighted,
take pleasure in my coming amidst laughing and song
Love your lovers
now, while April adorns lovely faces with flowers:
Spring for you will not return forever.
English translation by William Hawley

Tangueando

Yun con san tuon cun bron tan suon
Pi ye, pi ye, sin, yin, sin,
ran, ska dan, ska dan
yacuyicuya yacuyicuya
Su wi su wi, ic ec oc,
pi ye pi ye pi ran scu dun scu do na bo na
van dam yam sam gam lam
su ca re du ma re gun ta
pe ye fu sa bo ye sun ga
su ca re du ma re gun ta

Lähtö
Text by Toivo Pekkanen

Jonakin aamuna, jonakin kevätaamuna
auringon kohotessa taivaalle
nousen ratsuni selkään.
Ruumiini nukkuu,
henkeni ei kuule askeleitani eikä
hevoseni kavioitten riemuitsevaa
töminää.
Ratsun selkään nousee
ahdistettu, piinattu,
tuhat kertaa rangaistu,
mutta murtumaton,
ikuisesti elävä.

Minä yksin tiedän tämän aamun
salaisuuden.
Minun kutsuani yksin
hevosene tottelee.
Minä yksin näen lunastuksen tien.
Siis ylpeään juoksuun,
uskoni kultainen ratsu.
Vain hetken kumisevat
kaviot kattojen yllä.
Olen jo kaukana, vapautettu.

Departure

One morning, one spring morning,
the sun rising into the sky,
I mount my steed.
My body sleeps, my spirit hears not my
my step
nor the jubilant clatter of my horse's
hooves.
Mounting the horse is an anguished,
tormented soul,
a thousand times punished
yet invincible,
immortal.

I alone know the secret this morning
holds,
mine alone is the command
the horse obeys.
I alone see the path to redemption.
Gallop with pride, then,
golden steed of my faith!
For a mere moment will these hooves be
heard over the rooftops.
Soon I am far off, and free.



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CHICAGO PRO MUSICA

Albert Igolnikov, ***violin***
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John Bruce Yeh, ***clarinet***
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John Hagstrom, ***trumpet and cornet***
Charles Vernon, ***trombone***
James Ross, ***percussion***
and featuring
Carl Grapentine, ***narrator***
T. Daniel, ***mime***

North Recital Hall
University of Louisville School of Music
Sunday, February 8, 1998
3:00 P.M.

Latecomers please be seated at intermission or at an appropriate time as arranged with the performers. Eating and drinking are permitted in lobby areas only. Smoking is not permitted in the School of Music Building. In the unlikely event of fire or other emergency, please walk - not run - to the nearest exit. The use of recording devices is strictly prohibited. Please silence electronic pagers, phones and watches.

The Chamber Music Series is dedicated to the memory of

Miriam Weis

(1921-1976)

These concerts are a tribute both to the music community... young and old, professional and amateur...which received her loving attention, and to this special music which she treasured.

Acknowledgments

The Chamber Music Society of Louisville is supported by the generosity of numerous individuals and organizations who join in its purpose of presenting performances of the world's best chamber music by its most revered artists.

The Board of Trustees thanks all who contribute to this effort and who help bring beautiful music to us all:

Society Sustainers, Benefactors, Patrons and donors
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University of Louisville School of Music

Special Acknowledgment

Supported in part by a grant from The Kentucky Arts Council, a state agency of the Education, Arts, and Humanities Cabinet.



The audience is invited to meet the artists following today's concert in the Green Room behind the stage area.

Program

The Nightingale (1973) — Theo Loevendie (b. 1930)

INTERMISSION

Histoire du Soldat (The Soldier's Tale) (1918) — Igor Stravinsky (1882-1971)

Part One:
Scene 1: The Banks of a Stream
Scene 2: A Crossroads in the Open Country
Scene 3: A Room

Part Two:
Scene 4: A Room in the Palace
Scene 5: The Princess' Room
Scene 6: A Crossroads in the Open Country

English Titles of Musical Numbers for The Soldier's Tale:

Part One
The Soldier's March; Little Tunes Beside the Brook; Pastorale; Reprise: Little Tunes

Part Two
Reprise (modified): The Soldier's March; Royal March; Little Concert; Three Dances: Tango, Waltz, Ragtime; The Devil's Dance; Little Chorale; The Devil's Song; Great Chorale; Triumphal March of the Devil

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Mrs. Macauley Smith
Mr. Ferd B. Weis

SUSTAINERS:
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Ralph and Barbara Brick
Dr. and Mrs. Douglas Haynes
Dr. Gerhard Herz
Mr. and Mrs. David A. Jones
Mrs. Anne L. Pope
Mr. Ferd B. Weis
Mr. and Mrs. F. W. Woolsey

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Dr. and Mrs. Emerson Foulke
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Dr. Sue McGehee Gilvin
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Mr. William Mootz
Mr. and Mrs. Louis J. Moseson
Mr. Tom Nichols
Mrs. Owen Ogden
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Joan C. Rapp
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Mrs. Jacqueline R. Rosky
Mrs. Mary Sachs
Ms. Virginia Schneider
Ms. Shirley Schramm
Mr. and Mrs. Robert H. Schulman
Drs. James and Nan Spalding
Mr. Frank J. Swartz
Dr. and Mrs. K. Grant Taylor
Mr. and Mrs. Rucker Todd
Mrs. David S. Traub
Dr. Richard A. Ward
Mr. and Mrs. Jerry Whitfield

PROGRAM NOTES
February 8, 1998 at 3:00 P.M.

CHICAGO PRO MUSICA

Albert Ignolikov, Violin; Michael Hovnanian, Double Bass
John Bruce Yeh, Clarinet; William Buchman, Bassoon
John Hagstrom, Trumpet and Cornet; Charles Vernon, Trombone
James Ross, Percussion
and featuring
Carl Grapentine, Narrator; T. Daniel, Mime

"CHAMBER MUSIC FOR THE THEATER"

AN OFFICIAL UNIVERSITY OF LOUISVILLE BICENTENNIAL CELEBRATION EVENT

Pre-Concert Lecture at 2:00 P.M. in the South Recital Hall
Dr. John Schuster-Craig, Head, Department of Music
Clayton College and State University, Atlanta

This concert is a special event for several reasons. The University of Louisville Bicentennial Celebration has scheduled it as one of its events in also commemorating the 60th Anniversary Season of the Chamber Music Society of Louisville--founded in 1938 under the auspices of the University. Also, the concert represents music of somewhat different nature--chamber music ensemble size composed for the theater. "Histoire du Soldat" by Stravinsky was written for a simple staged production, although it is far more common to hear it as a concert suite with just music. This performance is to be complete including the narration, and uses a mime to create an impression of the staging (originally intended for three actors) in a concert venue . "The Nightingale" by Dutch composer Theo Loevendie was written using the same instrumentation as "Histoire" in order to be presented on just such a double-bill, either for staged productions or in concert. The Chicago Pro Musica has presented the two works in this manner on the Chamber Music Series of the Chicago Symphony Orchestra.

Before the program notes begin, however, special attention is drawn to the pre-concert lecture. Dr. John Schuster-Craig is a graduate of the University of Louisville who is an expert on Stravinsky. Schuster-Craig is a native of Kentucky who taught music theory and history for many years at both the preparatory and collegiate levels of the School of Music while working on his degrees. After completing his doctorate he joined the fulltime faculty of the School of Music. He served for two years as Acting Associate Dean of the School prior to moving on to head two music departments in higher education--first Webster University in St. Louis, and currently Clayton College and State University in Georgia. His presence as an expert on Stravinsky and a University graduate adds to both the special nature of the concert and the Bicentennial Celebration. He has provided seminars on the composer at the Indiana University School of Music, and has read papers on Stravinsky and his works at musicological conferences. His lecture will specifically focus on "Histoire du Soldat" as one of the major works of the Twentieth Century. His presence back in Louisville will greatly enhance this special event.

Theo Loevendie: The Nightingale (1973)

The following note was provided by John Vorassi for a previous performance of "The Nightingale" by the Chicago Pro Musica:

"Theo Loevendie is a leading figure in contemporary Dutch music. A virtuoso saxophonist, he studied clarinet and composition at the Amsterdam Conservatory of Music from 1956 to 1961. In 1968 he became an instructor in improvisation at the Rotterdam Conservatory, where he founded the STAMP concerts, a series of programs devoted to jazz, folk and avant garde music. He has composed a large number of chamber works, as well as an opera for children, *Esperanza*. He has provided the following information about *The Nightingale*:

'*The Nightingale* by Hans Christian Andersen is not only a nice story for children, it has an appeal to adults as well. Apart from Andersen's fascinating way of telling, this fairy tale has more to say: in the background there is a contrast between nature and culture, a contrast as old as mankind, which has become an enormous problem in our time since technological development threatens to destroy nature. Andersen's attitude in this matter is reflected clearly in this fairy tale: the emperor recovers thanks to the singing of the real nightingale; the artificial nightingale, apparently reliable, fails.'

"*The Nightingale* was written in 1973 for a series of music theatre performances by the theatre group De Appel and the Netherlands Wind Ensemble. Also on the program was Stravinsky's *Soldier's Tale*, and so, for practical reasons, the orchestration of *The Nightingale* is the same as the Stravinsky work. Loevendie made a concert version of the work in 1979 utilizing the original Andersen text spoken by a narrator. The clarinet represents the lively coloratura of the real nightingale as it plays in a quasi-improvising manner, while the bird's mechanical counterpart is heard in the combination of trumpet, bassoon, glockenspiel, triangle and pizzicato strings."

Igor Stravinsky: Histoire du Soldat (The Soldier's Tale) (1918)

Part One:
The Soldier's March
Scene 1: The Banks of a Stream--Music: Little Tunes Beside the Brook
Scene 2: A Crossroads in the Open Country--Music: The Soldier's March (reprise); Pastorale
Scene 3: A Room--Music: Little Tunes (reprise)

Part Two:
The Soldier's March (modified reprise)
(In front of the curtain)--Royal March
Scene 4: A Room in the Palace--Music: Little Concert
Scene 5: The Princess' Room--Music: Three Dances: Tango, Waltz, Ragtime; The Devil's Dance; Little Chorale; The Devil's Song; Great Chorale
Scene 6: A Crossroads in the Open Country--Music: Triumphal March of the Devil

University of Iowa music theorist and composer William Hibbard once mused that after writing for the huge orchestra required for *Le Sacre du Printemps* (The Rite of Spring), Stravinsky never did it again! He continued with the observation that there is a sense, however, in which the composer continued to write for orchestra, but more one instrument at a time. *Histoire du Soldat* (The Soldier's Tale) is a case in point. The instrumentation is for clarinet, bassoon, cornet, trombone, violin, double bass, and percussion. This is the top and bottom instrument of each orchestra section plus a percussion player. It might be of interest to see a list of the bevy of instruments to be handled by the one player: triangle, cymbals, cymbal attached to bass drum, tambourine, two snare drums (large and small), field drum, and bass drum. The score also specifies a varied assortment of beaters. The instruments are set up around the player in much the same fashion as a trap drum set in a jazz band. The original score diagrammed the disposition of the percussion instruments to facilitate performance by one player. The player moves across drums of various sizes, in somewhat similar fashion as a timpanist moves across kettle drums of various pitches, with complex rhythms in abundance. It is always fascinating to observe as well as hear, and it is also interesting to witness the percussion instruments entering the realm of chamber music, possibly for the first time, with this work.

The following information has been extracted from that written by Eric Walter White in *Stravinsky: A Critical Survey* and reprinted in the Dover edition of the score:

"The beginning of 1918 was one of the darkest moments in Stravinsky's life. . . He found himself completely cut off from his private resources in Russia; and for the first time the possibility must have occurred to him that he might never return to his native country. No new major work of his had been performed since 1914. . . He saw no immediate likelihood of help from Diaghilev, who was indeed at the moment in a position of great difficulty himself. . . [he decided to] do what he could to work out his own salvation.

"One day, in the course of a discussion with [Swiss author Charles-Ferdinand] Ramuz, the idea came to him: 'Why not do something quite *simple*? Why not write together a piece that would need no vast theatre or large public; something with two or three characters and a handful of instrumentalists.'. . . As Ramuz was not a man of the theatre, he proposed to write a story which could be read, played and danced--in fact, a kind of mimed narration--while Stravinsky decided to compose a score that would be independent of the text and could be performed separately as a concert suite.

"Stravinsky showed Ramuz [a] collection of Russian tales, and they were both struck by the cycle of legends dealing with the adventures of the soldier who deserts and the devil who carries off his soul. . . the collaborators decided to broaden and internationalize their treatment of the story. . . in Ramuz's text the scene is laid in Switzerland (and it is open for English, German and other translators to vary the locality to suit their needs), and Stravinsky made his music as non-Russian as possible, even going so far as to use North and South American, Spanish and German material.

"The Reader's role is particularly important and varied. Sometimes he is required to act as narrator; at others, to express the thoughts of the Soldier or address him direct; and also to comment generally on the action. For the purpose of the plot, the Soldier's desertion is somewhat slurred over; but the fiddle he carries in his knapsack and which the Devil tries to

win from him assumes symbolic importance. In fact. . . the story becomes a kind of miniature version of the Faust legend. . .

"It was Stravinsky's part of the bargain that he should choose an extremely simple combination of instruments. In his *Chronicle* he explains: 'The easiest possible solution would have been to use a polyphonic instrument like the piano or harmonium. The latter was out of the question, chiefly because of its dynamic poverty. . . [with the other] my score would have seemed like a piano arrangement. . . So there was nothing to do but to decide on a group of instruments, which could include the most representative types, in treble and bass, of the different instrumental families. . .'

"The percussion deserves special mention. On his return from America. . . , Ansermet had brought Stravinsky a selection of jazz material; and there is do doubt that this influenced him profoundly--(note, for instance, how closely the instrumentation of *The Soldier's Tale* resembles that of the 1916 New Orleans Dixieland jazzband with its clarinet, trumpet, trombone, piano and drums)--so that he not only included a ragtime in his set of dances, but also built up his percussion on jazzband lines. . ."

As might be supposed, this is the first performance of both works on the Chamber Music Society series, although the shorter suite for violin, clarinet and piano, extracted and arranged by Stravinsky himself, has been presented on two prior occasions. In 1986 the trio was performed by The Chamber Music Society of Lincoln Center, and in 1994 by the Chicago Pro Musica on the occasion of its first appearance in Louisville. A lavishly staged and greatly expanded version of *The Soldier's Tale* was presented some years ago by the Kentucky Opera Association in an attempt to have the work function as an operatic event. The Chicago Pro Musica version is organized to allow an experience of the complete work in its intended simplicity but with all its drama intact to the greatest degree possible within the context of a concert performance.

--written and compiled by Acton Ostling, Jr.

University of Louisville

School of Music

presents

CONCERT BAND

Eric A. Becher, *Conductor*

Mark A. Harting, *Guest Conductor*

and

PERCUSSION ENSEMBLE

Chad Stoltenberg, *Director*

North Recital Hall
Sunday Evening
February 8, 1998
7:30 P.M.

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Program
Percussion Ensemble
Chad Stoltenberg, *Director*

Srpska igra	Nebojza Zevkovil (b.1962)
Percussion Quartet	Joan Tower (b. 1950)
Wooden Music	Rich O'Meara (b. 1952)

Intermission

Concert Band
Eric Becher, *Conductor*

Festive Overature	Dmitri Shostakovich
	transcribed by Donald Hunsberger
A Festival Prelude	Alfred Reed

Mark A. Harting, Guest Conductor

Salvation Is Created	Tschesnokoff
	arr. Bruce H. Houseknecht
Fiesta Del Pacifico	Roger Nixon

Concert Band Personnel

Flute
Andy Brown*
Melodi Cook
Elisha Epley
Katherine Mendez
Sarah Pershke
Maree Whitaker

Piccolo
Laura Miracle

Oboe
Barbara Keys*

Bassoon
Luke Hall*

Clarinet
Dwight Wiest*
Emily Green
Heather Alden
Misty Curry
Tamara Hall
Polly Matthews
*denotes section leader

Alto Sax
Joe Bowers*
Will Spiro

Baritone Sax
Deon Wade

French Horn
Jacquie Grammer*
Mark Caspar
Eduardo Newman

Cornet/Trumpet
Roger Levering*
Tina Broaddus
Jason Fisher
Samantha Chaney
Andrew Scott
John McCoy
Chris LaBarbera
Jackie Wead

Trombone
Mac Abercrombie*
Boris Rasputnis
Randy Bullock

Bass Trombone
Victoria McAllister

Euphonium
Fred Meyer*
Jesse Hargis

Tuba
John Fourhman*
Kyle Senamontry
Zeph James
Samuel A. McGuire

Percussion
Scott Baldwin*
Quinn Blandford
Dave Dashefsky

Percussion Ensemble Personnel

Scott Baldwin
Quinn Blandford
Scott Brawner
Gary Claude
Amy Darbyshire
Dave Dashefsky
Jason Gregory
Aaron Hanka
Matt Schaffner
Roderick Tooson

University of Louisville
School of Music

Presents

2nd Annual
AFRICAN AMERICAN MUSIC HERITAGE INSTITUTE
Founded 1996
University of Louisville School of Music
Jerry Tolson, Assistant Professor
Nana Yaa Asantewa, Producer, Storyteller
Herbert L. Koerselman, Dean School of Music

MISSION STATEMENT

The mission is to provide an educational and enrichment experience in music from the heritage of African Americans and the diaspora. The Institute will foster a better understanding among a culturally diverse community and student population

Program
February 9, 1998
8:00 pm
North Recital Hall
School of Music

Opening Remarks.....Professor G.H. Tolson
Institute Founder

Introduction of Speaker

Dr. Ronald C. McCurdy
Professor of Music
and
African American Studies
University of Minnesota
Minneapolis, MN

Musical Presentation

University of Louisville
Black Diamond Gospel Choir
Tanya Triplett, Director

Closing Remarks
Thank you to our Supporters

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Janette Kays, Interim President

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University of Louisville
School of Music

presents

Recital Hall
Wednesday Evening
February 11, 1998
7:00 P.M.

Guest Recital
Garnet Unger, *piano*

PROGRAM

Sonata in G Major, Hob. XVI:6 — Joseph Haydn (1732-1809)
- Allegro
- Minuet
- Adagio
- Finale. Allegro Molto

Mazurkas, Op.50 — Karol Szymanowski (1882-1937)
- No. 3 Moderato
- No. 18 Vivace. Agitato

Scherzo and March — Franz Liszt (1881-1886)

INTERMISSION

Sonata No. 6 in A Major, Op. 82 — Sergei Prokofieff (1891-1953)
- Allegro moderato
- Allegretto
- Tempo di valzer lentissimo
- Vivace

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Pianist Garnet Ungar has appeared extensively both as soloist and chamber musician in the United States and Canada. His performances have been broadcast in Texas by KAMU Radio in College Station and KUHF Public Radio in Houston. The CBC in Canada recently broadcast his performance of Prokofiev's Sixth Sonata. Dr. Ungar has appeared as soloist with the Clear Lake Symphony, the University of Calgary Orchestra, and with the Evansville Philharmonic in Saint-Saëns' *Carnival of the Animals.* Recent solo recital tours have taken him to Alberta, British Columbia, Texas and Illinois. He is also a frequent collaborator with members of the University of Evansville faculty.

Born in Montréal, Quebéc, Dr. Ungar obtained degrees in piano performance from the University of Toronto and the University of Calgary, where he won the annual concerto competition. He recently completed his Doctor of Musical Arts degree at the University of Houston, where he studied with Abbey Simon and Ruth Tomfohrde. Additional studies include summer sessions at the Banff School of Fine Arts (Marek Jablonski), the Centre d'Arts Orford in Quebéc (Marc Durand, Anton Kuerti), the Académie de Musique de Sion in Switzerland (Bernard Ebert), masterclasses with Claude Frank and Constance Keene, and classes at the Royal Conservatory of Toronto, where he obtained an associate performer's diploma.

Garnet Ungar has served on the piano faculties of Mount Royal College and the University Settlement House in Toronto, and currently serves as Assistant Professor of Music at the University of Evansville.

University of Louisville
School of Music

presents

Guest Recital

Virginia Houser, *piano*
Alfred Cochran, *saxophone*

North Recital Hall
Friday Evening
February 13, 1998
8:00 P.M.

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Program

Histoires — Jacques Ibert (1890-1960)
- La meneuse de tortue d'or
- Le petie ane blanc
- Bajo la mesa
- La cage de cristal

Maple Leaf Rag — Scott Joplin (1868-1917)

La Gallina — Louis Moreau Gottschalk (1829-1969)

Pickles and Peppers — Adeline Shepherd (1883-1950)

Le Petit Negre — Claude Debussy (1862-1918)
- Petite Piece
- Danse Bohemienne
- The Little Shepherd
- Golliwog's Cake Walk

Kitten on the Keys — Zez Confrey (1895-1971)

Two Songs — George Gershwin (1898-1937)
- Swanee
- Fascinating Rhythm

Etudes Pour Saxophone et Piano Allegretto, tres clame presque andante Tres Calme Allegro	Charles Koechlin (1867-1950)
Intermezzo Pour Saxophone Alto et Piano	Raymond Gallois Montbrun (b. 1918)
Preludes for Piano Andante con moto e poco rubato Allegro ben ritmato e deciso	George Gershwin
Suite for Alto Saxophone and Piano Saxi Sweet Pea Cascades Let's Dance	Hanley Jackson (b. 1939)
Valse Vanite	Rudy Wiedoeft (1893-1940)

Virginia Houser and Alfred Cochran are faculty members at Kansas State University, Manhatten, Kansas.

Dr. Cochran's appearance made possible by Selmer, Inc.

University of Louisville
School of Music

presents

Faculty Recital

THE McHUGH - OLIPHANT DUO
Peter McHugh, *violin*
Naomi Oliphant, *piano*

North Recital Hall
Sunday Afternoon
February 15, 1998
3:00 P.M.

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Rescheduled from November 14, 1997 due to unforeseen circumstances, the repertoire for this recital was selected to recognize these anniversaries:

The 170th anniversary of the death of Beethoven

The 150th anniversary of the death of Mendelssohn

The 200th anniversary of the birth of Schubert

The 100th anniversary of the death of Brahms

Program

Sonata #4 in A Minor, Op. 23 — Ludwig van Beethoven (1770-1827)

Presto
Andante scherzoso più Allegretto
Allegro molto

Sonata in F Major — Felix Mendelssohn (1809-1847)

Allegro vivace
Adagio
Assai vivace

Intermission

Sonatina #1 in D Major, Op. posth. 137 #1, D384 — Franz Schubert (1797-1828)

Allegro molto
Andante
Allegro vivace

Sonata #3 in D Minor, Op. 108 — Johannes Brahms (1833-1897)

Allegro
Adagio
Un poco presto e con sentimento
Presto agitato

Upcoming Events at the School of Music

February 15 - 7:30 P.M. - Uof L Symphony Orchestra, Kimcherie Lloyd, *Director*

February 19 - 8:00P.M. - Faculty Woodwind and Brass Quintets

February 22 - 7:30 P.M. - Bicentennial Series concert: Symphonic Band, Frederick Speck, *Conductor*

February 23 - 8:00 P.M. - The Michael Brecker Quintet, Jazz Week Event*

February 24 - 8:00 P.M. - Students Jazz Ensembles, Jazz Week Event

February 26 - 8:00 P.M. - Harry Pickens, *piano*, Jazz Week Event*

February 27 - 8:00 P.M. - Stanley Turrentine, *saxophone*, Jazz Week Event*

February 28 - 8:00 P.M. - Dr. Billy Taylor, *piano*, Jazz Week Event*

March 5 & 7 - 7:30 P.M. - Uof L Opera Theatre - *The Marriage of Figaro**

*Events noted indicate admission charge

University of Louisville
School of Music

presents

SYMPHONIC BAND
Frederick Speck, *Director*

and

SYMPHONY ORCHESTRA
Kimcherie Lloyd, *Director*

North Recital Hall
Sunday Evening
February 15, 1998
7:30 P.M.

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Symphonic Band
Frederick Speck, *Director*

Kaleidoscope (1997)	Paul R. Brink (b. 1938)
"Mesto" (for Natalie) from Symphony No.3 (1994)	James Barnes (b. 1949)
Shepherd's Hey (1908/1918)	Percy Grainger (1882-1961)

Intermission

Symphony Orchestra
Kimcherie Lloyd, *Director*

Ancient Airs and Dances, Suite No.3	Ottorino Respighi (1870-1936)
Concerto for Oboe and String Orchestra Rondo Pastorale Moe M. Crosby, *oboe*	R. Vaughn Williams (1872-1958)
El Salon Mexico	Aaron Copland (1900-1990)

Symphonic Band

Flutes/Piccolo
Carla Babiasz — Louisville KY
Zarrell Burres — Louisville KY
Bonnie Doyle — West Point NY
Amalie Drury — Louisville KY

Oboes/English Horn
Sarah Conklin — Murray KY
Barbara Keys — Louisville KY

Clarinets
Anthony Allgeier — Georgetown IN
Joey Catilla — Ft. Thomas KY
Kristin Drown — Louisville KY
Kate Gaines — Sadieville KY
Laura Markey — Florence KY
Raphael Starr+ — Radcliff KY
Ann Vickers — Elizabethtown KY
Jessica Young — Louisville KY
Alicia Wettig — Louisville KY
Evelyn Wu — Taipei Taiwan

Bass Clarinet
Jennifer Korfhage — Louisville KY

Contra Alto Clarinet
Kristin Drown — Louisville KY

Bassoons
Sarah Florini — Evansville IN
Luke Hall — Henderson KY

Contra Bassoon
Luke Hall — Henderson KY

Alto Saxophones
Dwight Wiest*+ — Salt Lake City UT
Ochion Jewell — Gray KY

Tenor Saxophone
Justin Cook — Elizabethtown KY

Baritone Saxophone
Amos Peterson — Evansville IN

Horns
Christopher Ball — Lexington KY
Edward Barzee — Elizabethtown KY
Scott Cooksey — Louisville KY
Tiffany Flener — Fairdale KY
Matt Marshall+ — Fort Mitchell KY

Trumpets
Renae Adrian*+ — Appleton WI
Samantha Chaney — Louisville KY
Dana Fisher — Campbellsville KY
Daniel Hazelton — Lexington KY
Jennifer Mills**+ — Indianapolis IN
Ashley Taylor — Owensboro KY
DeWayne Venzen — St. Thomas VI

Trombones
Joshua Brown — Cecilia KY
John League — Frankfort KY
Derrick Reed+ — Pensacola FL

Bass Trombones
Chip Anderson — Winchester KY

Euphoniums
Phillip Robinson — Louisville KY
Chris Cooper** — Nashville TN

Tubas
Chris Bettler — Richmond KY
Mark Harting — Indianapolis IN
Chris Moore+ — Berea KY

Double Bass
John Lawson — Evansville IN

Percussion
Scott Brawner — Frankfort KY
Amy Darbyshire — Louisville KY
Jason Gregory — Louisville KY
Aaron Hanka — New Albany IN
Matt Schaffner — Louisville KY
Roderick Tooson — Cincinnati OH

Piano
Sinae KimSeoul Korea

Harp
Laura Miracle — Cadiz KY

\+ Principal
* Graduate student
** Graduate teaching assistant, University Bands

FACULTY GUESTS:
Rebecca Jemian, *bassoon*
Eric Becher, *flugelhorn*

University Symphony Orchestra
Kimcherie Lloyd, *Director*
Adam K. Levowitz, *Assistant Conductor*
Melissa Wilkerson, *Manager/Librarian*
Patrick O'Rourke, *Assistant Manager*

Violin I
Kristyn Groth, principal
Kristanne Harden
Marie Racine
Lakshmi Ananthakrishnan
Paola Manrique
Rachel Blanton
Heidi Ximenes
Amy Isbell
Joni Robinson

Violin II
Chris Jordan, principal
Chris Lerner
Maggie Rivage-Seul
Felix Cooper
Suzanne Rohrer
Camille Keys
Patrick Hughes
Katie Eversole
Kang Cho
Franzeli Sharp

Viola
Toni Robinson, principal
Virginia Tate
Lora Unger
Julia Bates
Melissa Wilkerson
Micah Chandler

Cello
Tim Donaldson, principal
Dana Pierce
Tony Johnson
Lisa Lies
Robin Chappars
Katharine Fulkerson

Bass
Patrick O'Rourke, principal
John Lawson
Kyle Kegerreis
Michael Jackson

Flute
Carla Babiasz
Bonnie Doyle

Piccolo
Andy Brown

Oboe
Barbara Keys
Sarah Conklin

Clarinet
Raphael Starr
Kristin Drown

E-flat Clarinet
T.J. Allgeier

Bass Clarinet
Jennifer Korfage

Bassoon
Kyle Cooksey
Luke Hall

Horn
Matt Marshall
Eddie Barzee
Scott Cooksey
Chris Ball

Trumpet
Renae Adrian
Jennifer Mills
DeWayne Venzen

Trombone
John League
Josh Brown

Bass Trombone
Victoria McAllister

Tuba
Mark Harting

Piano
Adam Levowitz

Timpani
Scott Baldwin

Percussion
Gary Claude, principal
Aaron May
Matt Schaffner

The University of Louisville
Symphonic Band

Notes on the Program

February 15, 1998

Kaleidoscope (1997) — **Paul R. Brink (b. 1938)**

Preliminary discussions regarding a commission to write a piece for the University of Louisville Symphonic Band focused on the desire for a compact work that would spin out lines of energy and rhythmic motion. The result is a virtuosic display of brilliant color and rhythm.

In describing the work the composer writes:

> In an attempt to "catch the attention of the audience" a perpetual motion texture was developed for the beginning and ending sections, punctuated with many fanfare motives and an extensive use of percussion. In the middle section, the texture changes to a legato with slower melodic and harmonic motion, designed to give the audience and players a chance to catch their breaths before another plunge into perpetual motion. At the time the scoring began, my goal was to incorporate as many different quickly changing timbres or colors as possible, using conventional performance techniques. thus the scoring suggested the title, "Kaleidoscope."

Technically, the work is based on two forms of the same motive, a large leap up, a smaller leap down, followed be a large leap up. The chromatic form of the motive, the beginning of a "row," opens the work. The diatonic version is first isolated about one minute into the work in the flutes and piccolo, and is answered immediately by the orchestra bells and the trumpet. From that point on, the diatonic and chromatic forms are in a constant conflict, alternating and combining, both melodically and harmonically. The conflict, of which the chromatic form is the eventual victor, is at the heart of "Kaleidoscope."

Paul R. Brink , a native of Indianapolis, Indiana, received a Bachelor of Music degree in theory and composition from the Jordan Conservatory of Butler University and a Master of Music and PhD in theory and composition from The Ohio State University where he also was instructor of theory. Brink came to the University of Louisville as Assistant Professor of Theory/Composition in 1966, was appointed Assistant Dean in 1971, Associate Dean in 1975 and Professor of Theory/Composition in 1979.

Representative recent compositions include: Etude for Clarinet(s?) (1988); Fanfare for Churchill Downs (1988); Dona Nobis Pacem (1989); Two Chorale Preludes for Organ (1989); Quodlibet for Orchestra (1992), a commission from Kentucky Music Educator's Association for the All-State Orchestra; Adagio and Allegro for Brass Quintet (1994); Fear God, an Anthem (1995); Alleluia for Soprano and Clarinet (1995); Three Little Pieces for Clarinet and Harpsichord (1996); and a Christmas Nightmare for Brass Quintet (1997). In addition he has written numerous arrangements for the Louisville Orchestra.

"Kaleidoscope" is scored for a large band, including Piccolo, two Flutes, two Oboes, Eb Soprano Clarinet, three Bb Clarinets, Eb Alto Clarinet, Bb Bass Clarinet, Bb Contrabass Clarinet, two Bassoons, two Alto Saxophones, Tenor Saxophone, Baritone Saxophone, two Trumpets, three Cornets, four Horns, three Trombones, Euphonium, Tuba, Piano/Celesta, Timpani, and four percussionists.

III. Mesto (for Natalie) from Symphony No. 3 (1994) — James Barnes (b. 1949)

Commissioned by the United States Air Force Band in Washington D.C., the Symphony No. 3 is an expansive work of great emotion and drama. Mr. Barnes' preliminary discussion with Col. Alan Bonner, conductor, resulted in the broad mission to compose a major work for wind band, unrestricted in style, length or difficulty. Given such compositional freedom, Barnes created a large-scale, serious addition to the band repertoire. Actual work on the composition began at a disturbing time in James Barnes' life, as he had just experienced the death of his baby daughter, Natalie. The result is an intensely personal work which unfolds as a progression of powerful musical sentiments brought forth from the anguish associated with tragic loss, poignant reflection, consolation, and ultimately, joyful affirmation. The composer writes:

> It is the most difficult and emotionally draining piece I have ever written....The work progresses from the deepest darkness of despair all the way to the brightness of fulfillment and joy. The third movement is a fantasia about what my world would have been like if Natalie had lived; and it is my farewell to her....

The third movement fantasia is set as ABCABC-Coda, with gentle solos and poignant duets bringing to the work a directness and honesty that is beautiful and rare.

James Barnes , a member of both the band and theory-composition faculties at the University of Kansas, teaches orchestration, arranging, composition, and band and orchestral literature courses. In addition, he conducts the wind ensemble and the concert band. Performed throughout the world, his works have gained acclaim and awards from such organizations as the American Bandmasters Association and ASCAP. He has also been awarded the Kappa Kappa Psi Distinguished Service to Music Medal. The Tokyo Kosei Wind Orchestra, under his direction, has recorded three commercial compact discs of his music. In recent years, he has been commissioned to compose works for all five of the major military bands in the Washington, D.C. area. Mr. Barnes travels extensively as a guest composer, conductor and lecturer throughout the United States, Australia and Japan.

Shepherd's Hey (1908/1918) — **Percy Aldridge Grainger (1882-1961)**

One of Grainger's first contributions to the wind band repertoire, *Shepherd's Hey* embodies a brief and sparkling jaunt over traditional dance tunes of Old England. Expanded from Grainger's first completed setting for a "room-music 12-some" (chamber ensemble), the work brings forth a crisp and jovial image of the dancing escapades of the "Morris Men." It is a frolic. Enjoy!

University of Louisville
School of Music
presents

Monday Evening
February 16, 1998
8:00 P.M.
North Recital Hall

Jennifer Mills, ***trumpet***
Grace Baugh-Bennett, *piano*
Student of Michael Tunnell

Aria con Variazioni — George Frideric Handel (1685-1759)

Concerto in E-Flat Major — Johann Nepomuk Hummel (1778-1837)
- Allegro con Spirito
- Andante
- Rondo

The Spirit Moves! — Frederick Speck (b.1955)

INTERMISSION

Sonata — Halsey Stevens (1908-1989)
- Allegro moderato
- Adagio tenero
- Allegro

My Lady Dreams — Herbert L.Clarke (1867-1945)

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University of Louisville
School of Music
presents

North Recital Hall
Tuesday Evening
February 17, 1998
8:00 P.M.

Senior Recital
Kristyn Groth, *violin*
Student of
Peter McHugh

Sonata III (*from Sonate concertate, libro primo*) (1621) — Dario Castello (fl. early 17th century)

Sonata sopra l'aria di *Ruggiero* — Salamone Rossi (1570-c.1630)

Jack Ashworth, *violin*
Karen Griffin, *harpsichord*

Partita No. 3 in E Major (BWV 1006) for unaccompanied violin — J.S. Bach (1685-1750)
- Preludio
- Loure
- Gavotte en Rondeau
- Menuet I
- Menuet II
- Bourreé
- Giga

"La`mero saro costante," from *Il re Pastore* (K.208) — W.A. Mozart (1756-1791)

Katie Boyd, *soprano*
Grace Baugh-Bennett, *piano*

Intermission

Sonata in A Minor, Op.34 for Violin and Piano — Amy Beach (1867-1944)
- Allegro moderato
- Molto Vivace
- Largo con dolore
- Allegro con fuoco

Grace Baugh-Bennett, *piano*

Please join Miss Groth for a reception in the Green room following this evening's performance

University of Louisville
School of Music
presents

Recital Hall
Thursday Afternoon
February 19, 1998
2:00 P.M.

Convocation

Sonata in E Major, Op. 109 — Ludwig van Beethoven (1770-1827)
Vivace, ma non troppo
Prestissimo

Maria Fernanda de la Torre, *piano* (Luvisi, 403)

Romantic Pictures — Timofei Dokshitzer
1. Procesion

Adam Gaines, *trumpet*, (Tunnell, 311)

Faschingsschwank ans Wien, Op. 26 — Robert Schumann (1810-1856)
Intermezzo
Finale

Kristen Thompson, *piano* (Luvisi, 304)

Rondo in Bb — Arnold Cooke (b. 1906)
Allegro giocoso

Edward Barzee, *horn*, (Oliver, 412)
Chunli Xu, *piano*

Rondo in A Major, Op. 107, D 951 — Franz Schubert (1797-1828)

Kristen Thompson, *piano* (Baugh-Bennet, 119) and
Maria Fernanda de la Torre, *piano* (Baugh-Bennett, 320)

University of Louisville
School of Music

presents

North Recital Hall
Thursday Evening
February 19, 1998
8:00 P.M.

Faculty Chamber Artists Series
Faculty Woodwind Quintet and
Faculty Brass Quintet

Quintet, Op. 43 — Carl Nielsen (1865-1931)

Allegro ben moderato
Menuet
Preludium-Tema con variazioni

Francis Fuge, *flute* Trevor Johnson, *oboe* Dallas Tidwell, *clarinet*
Rebecca Jemian, *bassoon* Alise Oliver, *horn*

Suite for Brass Quintet — Verne Reynolds (b. 1926)

Toccata
Chorale
Scherzo
Arioso
March

Michael Tunnell, *trumpet* Herbert Koerselman, *trumpet*
Alise Oliver, *horn* Richard Cryder, *trombone* John Jones, *tuba*

Pause

Serenade No. 1 for 10 Wind Instruments, Op. 1 — V. Perischetti (b. 1915)

Prelude
Episode
Song
Interlude
Dance

Francis Fuge, *flute* Trevor Johnson, *oboe* Dallas Tidwell, *clarinet*
Rebecca Jemian, *bassoon* Alise Oliver, *horn*
Michael Tunnell, *trumpet* Herbert Koerselman, *trumpet*
Matt Marshall, *horn* Richard Cryder, *trombone* John Jones, *tuba*

University of Louisville
School of Music

presents

North Recital Hall
Friday Evening
February 20, 1998
8:30 P.M.

Recital
Scott Keller, *piano*
Student of
Lee Luvisi

Program

Toccata in G Major, S. 916	J.S. Bach (1685-1750)
Theme and Variations, Op. 73	Gabriel Fauré (1845-1924)
Toccata (1979)	Emma Lou Diemer (b. 1927)

Pause

Carnaval, Op. 9	Robert Schumann (1810-1856)

Given in partial fulfillment of Bachelor of Music degree

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University of Louisville
School of Music

presents

Preparatory Department Recital

South Recital Hal
Saturday Afternon
February 21, 1998

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2 Grenadiers — Robert Schumann

Camille Balcombe, *violin* (Mather)
Mary Britton, *piano*

Tarantella, Op.65 No. 4 — S. Prokofeiff (1891-1953)

Grace Choi, *piano* (Cherrix)

Concerto #2
Allegro Moderato — F. Seitz (1848-1918)

Chelsea Tull, *violin* (Mather)
Mary Britton, *piano*

Sonata, Op. 13
Rondo — L. Beethoven (1770-1827)

Aaron Jent, *piano* (Cherrix)

Concerto in A Minor
Allegro Moderato — J.S. Bach (1685-1750)

Charlotte Tull, *violin* (Mather)
Mary Britton, *piano*

Arabesque No. 2 in G — C. Debussy (1862-1918)

Alicia Stoddard, *piano* (Cherrix)

Sonata K 88c; L36 in G Minor — D. Scarlatti (1685-1757)

Sonatina in C Major Op. 13, No. 1 — D. Kabalevsky (1904-1987)
Allegro assai e Lusingando

Marty Mudd, *piano* (LeBlanc)

Due Sonate — A. Soler (1729-1783)
I. E minor
II. G Major

Sea Pieces, Op.55 — E. Mac Dowell (1860-1908)
I. To the Sea

Stephanie Fotos, *piano*, (LeBlanc)

University of Louisville

School of Music

presents

CONCERT BAND

Eric A. Becher, *Conductor*

Mark A. Harting, *Guest Conductor*

and

SYMPHONIC BAND

Frederick Speck, *Conductor*

North Recital Hall
Sunday Evening
February 22, 1998
7:30 P.M.

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Program
Concert Band
Eric Becher, *Conductor*

Festive Overature — Dmitri Shostakovich (1906-1975), transcribed by Donald Hunsberger

A Festival Prelude — Alfred Reed (b. 1921)

Mark A. Harting, Guest Conductor

Salvation Is Created — Tschesnokoff (1877-1944), arr. Bruce H. Houseknecht

Fiesta Del Pacifico — Roger Nixon (b. 1921)

Intermission
Symphonic Band
Frederick Speck, *Conductor*

Kaleidoscope (1997) — Paul R. Brink (b. 1938)

Premiere

Amazing Grace (1835/1984) — John Newton, arr. by William Himes, Wind Orchestration by Luis Maldonado

Symphony No. 3 (1994) — James Barnes (b. 1949)

I. Lento
II. Scherzo, Allegro Moderato
III. Mesto (For Natalie)
IV. Finale, Allegro giocoso

Concert Band Personnel

Flute
Andy Brown*
Melodi Cook
Elisha Epley
Katherine Mendez
Sarah Pershke
Maree Whittaker

Piccolo
Laura Miracle

Oboe
Barbara Keys*

Bassoon
Luke Hall*

Clarinet
Dwight Wiest*
Emily Green
Heather Alden
Misty Curry
Tamara Hall
Polly Matthews
*denotes section leader

Alto Sax
Joe Bowers*
Will Spiro

Baritone Sax
Deon Wade

French Horn
Jacquie Grammer*
Mark Caspar
Eduardo Newman
Mary Schutte

Cornet/Trumpet
Roger Levering*
Tina Broaddus
Jason Fisher
Samantha Chaney
Andrew Scott
John McCoy
Chris LaBarbera
Jackie Wead

Trombone
Mac Abercrombie*
Boris Rasputnis
Randy Bullock

Bass Trombone
Victoria McAllister

Euphonium
Fred Meyer*
Jesse Hargis

Tuba
John Fourhman*
Kyle Senamontry
Zephaniah T. James
Samuel A. McGuire

Percussion
Scott Baldwin*
Quinn Blandford
Dave Dashefsky

Symphonic Band

Flutes

Carla Babiasz	Louisville KY
Zarrell Burres	Louisville KY
Bonnie Doyle	West Point NY
Amalie Drury	Louisville KY

Oboe/English Horn

Sarah Conklin	Murray KY
Barbara Keys	Louisville KY

Clarinets

Anthony Allgeier	Georgetown IN
Joey Catilla	Ft. Thomas KY
Kristin Drown	Louisville KY
Kate Gaines	Sadieville KY
Laura Markey	Florence KY
Raphael Starr+	Radcliff KY
Ann Vickers	Elizabethtown KY
Jessica Young	Louisville KY
Alicia Wettig	Louisville KY
Evelyn Wu	Taipei Taiwan

Bass Clarinet

Jennifer Korfhage	Louisville KY

Contra Alto Clarinet

Kristin Drown	Louisville KY

Bassoons

Sarah Florini	Evansville IN
Luke Hall	Henderson KY

Contra Bassoon

Luke Hall	Henderson KY

Alto Saxophones

Dwight Wiest*+	Salt Lake City UT
Ochion Jewell	Gray KY

Tenor Saxophone

Justin Cook	Elizabethtown KY

Baritone Saxophone

Amos Peterson	Evansville IN

Horns

Christopher Ball	Lexington KY
Edward Barzee	Elizabethtown KY
Scott Cooksey	Louisville KY
Tiffany Flener	Fairdale KY
Matt Marshall+	Fort Mitchell KY

Trumpets

Renae Adrian*+	Appleton WI
Samantha Chaney	Louisville KY
Dana Fisher	Campbellsville KY
Daniel Hazelton	Lexington KY
Jennifer Mills**+	Indianapolis IN
Ashley Taylor	Owensboro KY
DeWayne Venzen	St. Thomas VI

Trombones

Joshua Brown	Cecilia KY
John League	Frankfort KY
Derrick Reed+	Pensacola FL

Bass Trombones

Chip Anderson	Winchester KY

Euphoniums

Phillip Robinson	Louisville KY
Chris Cooper**	Nashville TN

Tubas

Chris Bettler	Richmond KY
Mark Harting**	Indianapolis IN
Chris Moore+	Berea KY

Double Bass

John Lawson	Evansville IN

Percussion

Scott Brawner	Frankfort KY
Amy Darbyshire	Louisville KY
Jason Gregory	Louisville KY
Aaron Hanka	New Albany IN
Matt Schaffner	Louisville KY
Roderick Tooson	Cincinnati OH

Piano

Sinae Kim	Seoul Korea

Harp

Laura Miracle	Cadiz KY

\+ Principal
* Graduate student
** Graduate teaching assistant, University Bands

FACULTY GUESTS:
Rebecca Jemian, *bassoon*
Eric Becher, *flugelhorn*

University of Louisville

Symphonic Band

February 22, 1998

Program Notes

Kaleidoscope (1997) **Paul R. Brink**

Preliminary discussions regarding a commission to write a piece for the University of Louisville Symphonic Band focused on the desire for a compact work that would spin out lines of energy and rhythmic motion. In an attempt to "catch the attention of the audience" a perpetual motion texture was developed for the beginning and ending sections, punctuated with many fanfare motives and an extensive use of percussion. In the middle section, the texture changes to a *legato* with slower melodic and harmonic motion, designed to give audience and players a chance to catch their breaths before another plunge into perpetual motion. At the time the scoring began, my goal was to incorporate as many different quickly changing timbres or colors as possible, using conventional performance techniques. thus the scoring suggested the title, "Kaleidoscope."

Technically, the work is based on two forms of the same motive, a large leap up, a smaller leap down, followed by a large leap up. The chromatic form of the motive, the beginning of a "row," opens the work. The diatonic version is first isolated about one minute into the work in the flutes and piccolo, and is answered immediately by the orchestra bells and the trumpet. From that point on, the diatonic and chromatic forms are in a constant conflict, alternating and combining, both melodically and harmonically. The conflict, of which the chromatic form is the eventual victor, is at the heart of "Kaleidoscope."

Paul R. Brink (b. 1938) was born in Indianapolis, Indiana, received a Bachelor of Music degree in theory and composition from the Jordan Conservatory of Butler University and a Master of Music and PhD in theory and composition from The Ohio State University where he also was instructor of theory. Brink came to the University of Louisville as Assistant Professor of Theory/Composition in 1966, was appointed Assistant Dean in 1971, Associate Dean in 1975 and Professor of Theory/Composition in 1979.

Representative recent compositions include: Etude for Clarinet(s?) (1988); Fanfare for Churchill Downs (1988); Dona Nobis Pacem (1989); Two Chorale Preludes for Organ (1989); Quodlibet for Orchestra (1992), a commission from Kentucky Music Educator's Association for the All-State Orchestra; Adagio and Allegro for Brass Quintet (1994); Fear God, an Anthem (1995); Alleluia for Soprano and Clarinet (1995); Three Little Pieces for Clarinet and Harpsichord (1996); and a Christmas Nightmare for Brass Quintet (1997). In addition he has written numerous arrangements for the Louisville Orchestra.

Amazing Grace (1835/1984) **John Newton, arr. Himes/Maldonado**

This wind orchestration by Luis Maldonado brings warmth and beautiful orchestrational color to the much loved hymn tune, *Amazing Grace*. Originally set for brass band by Williams Himes, the Maldonado version retains the prominence of the brass choir, while infusing the added beauty of the woodwinds. In its first emergence, the melody weaves a gentle, glowing sphere of trumpet timbre. Through subsequent statements, the tune rises to exhort the *tutti* ensemble in an emotional peak. Following this moment, there is a reflective tracing of the lines, releasing the listener with an introspective cadence.

Symphony No. 3 (1994) **James Barnes**

I. Lento
II. Scherzo
III. Mesto (for Natalie)
IV. Finale

Commissioned by the United States Air Force Band in Washington D.C., the *Third Symphony* is an expansive work of great emotion and drama. Mr. Barnes' preliminary discussion with Colonel Alan Bonner, conductor, resulted in the broad mission to compose a major work for wind band, unrestricted in style, length or difficulty. Given such compositional freedom, Barnes created a large-scale, serious addition to the band repertoire. Actual work on the composition began at a disturbing time in James Barnes' life, as he had just experienced the death of his baby daughter, Natalie. The result is an intensely personal work, which unfolds as a progression of powerful musical sentiments brought forth from the anguish associated with tragic loss, poignant reflection, consolation and ultimately, joyful affirmation. The composer writes:

> I poured my soul into it for two years. It is the most difficult and emotionally draining piece I have ever written....The work progresses from the deepest darkness of despair all the way to the brightness of fulfillment and joy. The first movement is a work of much frustration, bitterness, despair, and despondency--all my own feelings after losing my daughter. The *Scherzo*(second movement) has a bitter sweetness, a sarcasm about it, since it has to do with the pomposity of certain people in this world. The third movement is a fantasia about what my world would have been like if Natalie had lived; and it is my farewell to her....The *finale* is a rebirth of spirit, a reconciliation for us all. The second theme of the last movement is based on an old Lutheran children's hymn called "I am Jesus' Little Lamb". This hymn was sung at Natalie's funeral. The last *stanza* of the song reads:
>
> *Who so happy as I am even now the Shepherd's lamb?*
> *And when my short life is ended,by his angel host attended,*
> *He shall fold me to His breast, there within His arms to rest.*
>
> Three days after I completed this symphony, my son Billy Barnes was born. If the third movement is for Natalie, then the *Finale* is really for Billy, and our joy in being blessed with him after the tragic death of his sister.

The fundamental architecture of the symphony is governed by traditional forms. The first movement is a modified sonata form with an extended coda. It is followed by a Scherzo cast in an ABA design, a Fantasia set as ABCABC-Coda, and a *Finale* that relies on sonata form. Harmonic and melodic materials are drawn from tonal, modal and octatonic sources. In addition, consistently strong harmonic organization creates both suspense and gratification.

James Barnes (b. 1949), a member of both the band and theory-composition faculties at the University of Kansas, teaches orchestration, arranging, composition, and band and orchestral literature courses. In addition, he conducts the wind ensemble and the concert band. Performed throughout the world, his works have gained acclaim and awards from such organizations as the American Bandmasters Association and ASCAP. He has also been awarded the Kappa Kappa Psi Distinguished Service to Music Medal. The Tokyo Kosei Wind Orchestra, under his direction, has recorded three commercial compact discs of his music. In recent years, he has been commissioned to compose works for all five of the major military bands in the Washington, D.C. area. Mr. Barnes travels extensively as a guest composer, conductor and lecturer throughout the United States, Australia and Japan.

University of Louisville School of Music

Jazz Studies Presents

JAZZ WEEK '98

In it's fifth year, Jazz Week is the regions premier jazz event. Jazz Week '98 is a week-long educational event celebrating America's true musical art form - *jazz*. Join us for concerts, lectures, clinics and various musical presentations.

Monday, Feb. 23

The Michael Brecker Quintet

Recital Hall

one of today's most influential jazz groups — $10/$15

Sponsored by

University of Louisville Bicentennial Celebration

Tuesday, Feb. 24

***UofL Jazz Ensemble II* with guest soloist**

Recital Hall

Vince DiMartino - Trumpet — Free

and ***UofL Vocal Jazz Ensemble***

Sponsored by

Yamaha Musical Instruments

Wednesday, Feb. 25

VIDEO HISTORIAN *HAL MILLER*

South Recital Hall

presenting an evening of rare film and video footage — Free

Sponsored by

The Lincoln Foundation &

The Louisville Jazz Society

Thursday, Feb. 26

Harry Pickens - Solo Piano Ballads

Recital Hall

join Harry for a *"live recording session"* — $5

Sponsored by

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Friday, Feb. 27

Stanley Turrentine

Recital Hall

jazz and blues saxophone legend — $10/$15

with *UofL Jazz Ensemble I*

Sponsored by

The UofL Student Activities Board,

Southwest Airlines, Boosey & Hawkes Musical Instruments,

The Kentucky Center for the Arts and

The Lila Wallace-Readers Digest National Jazz Network

Saturday, Feb. 28

Dr. Billy Taylor

Recital Hall

pianist, composer, educator, and CBS television personality — $10/$15

with *UofL Jazz Ensemble I*

Sponsored by

J.J.B. Hilliard, W.L. Lyons, Inc.

All concerts begin at 8:00pm and are at the University of Louisville School of Music. For ticket information call 502 852-6907. All tickets are $10 students (with valid ID) and $15 general admission except Thursday - $5. A Monday, Friday, Saturday ticket package is available for $25 students and $40 general admission.

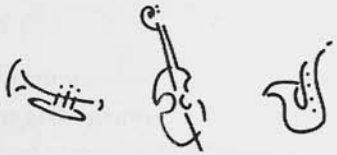
DINNER & RARE JAZZ VIDEOS with Hal Miller

Looking for an unusual evening with excellent food, music, rare video clips, and enriching discussion? Join jazz video historian Hal Miller for a special pre concert dinner at the University Club on **Tuesday, February 24**. Mr. Miller will share his extensive collection of jazz videos, providing anecdotes and insight into the music and lives of legendary jazz greats. His presentation will begin at 5:30 with dinner served at 6:00. The dinner will cost $25.

Join us immediately following the dinner for a Jazz Week '98 concert at the School of Music at 8:00. UofL's Jazz Ensemble II and the Vocal Jazz Ensemble, both under the direction of Jerry Tolson, will be the featured groups with special guest artist trumpeter Vince DiMartino. This concert is free.

The dinner with Mr. Miller is sponsored by The Louisville Jazz Society and UofL's Jazz Studies Program. For information and reservations for the Jazz Video & Dinner call 852-6907. For information and tickets for Jazz Week '98 call 852 6907.

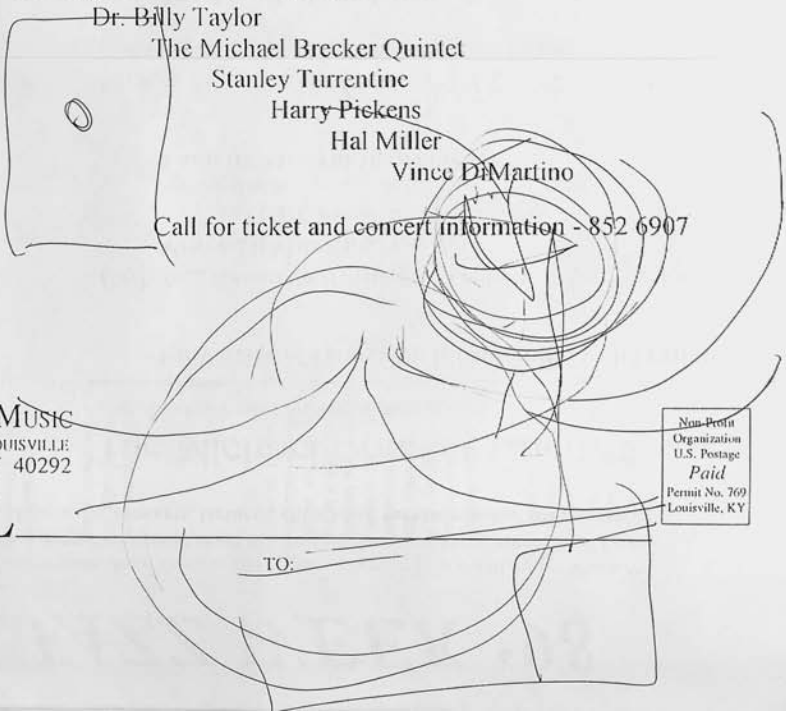
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Stanley Turrentine
Harry Pickens
Hal Miller
Vince DiMartino

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UofL JAZZ STUDIES



MICHAEL BRECKER

and

The Michael Brecker Quartet

2/23/1998 - Comstock

Seven-time Grammy-winning tenor saxophonist and composer **Michael Brecker** continues to thrive as one of the major figures shaping contemporary music.

Born in Philadelphia on March 29, 1949, Brecker was exposed to jazz as far back as he can remember. "My father was a semi-professional jazz pianist who earned his living as an attorney: there was always music on in our house," says Brecker. In addition to hearing his older brother. Randy, practicing trumpet, Michael remembers not only listening to records by Dave Brubeck and Clifford Brown, but seeing Miles Davis, Thelonious Monk. Duke Ellington and many other greats in person while still a child.

After early studies on the clarinet and alto sax, Brecker began playing tenor sax in high school. Though his first performances were with rock bands, Brecker continued to listen and to study such Jazz greats as John Coltrane, Joe Henderson and Sonny Rollins.

In 1966, Michael followed brother Randy to the University of Indiana at Bloomington opting for a major in Fine Arts rather than music. "Music was all I had known. I wanted to experience something else, see if I had potential," he says. Ironically, one of his art teachers suggested that he be a musician.

And so he would be. In 1968, Brecker moved to New York. He was exhilarated by the thriving, divergent music scene there. 'The barriers separating musical genres were beginning to disintegrate," he says. "My interests were in jazz and R&B and combining the two."

He did exactly that, as a founding member of the ground-breaking Jazz-rock band Dreams in the late 1960's. One of the first bands to fuse a horn section (featuring Michael, brother Randy, and trombonist Barry Rogers) on top of rock rhythms (with a rhythm section featuring John Abercrombie, Bill Cobham, Don Grolnick and Will Lee.), Dreams recorded two albums together for Columbia Records.

In 1973, Brecker switched modes and launched into the traditional jazz scene along with Randy as the frontline of pianist Horace Silver's quintet. Touring and recording with Horace was like attending a university of jazz." says Michael.

Next came five years helming The Brecker Brothers jazz-funk band, recording six albums for Arista and earning seven Grammy nominations along the way. During this time, Michael and Randy also opened Seventh Avenue South, a club that for eight years was one of Manhattan's hot spots. It was here that the band Steps evolved through some informal late-night jams between Michael, Mike Mainieri, Steve Gadd, Eddie Gomez, and Don Grolnick.

By the mid '70s, Brecker had also become one of the most in-demand players in music, recording and performing with the most respected and renowned names in jazz including Chet Baker, George Benson, Dave Brubeck, Don Cherry, Chick Corea, Herbie Hancock, Freddie Hubbard, Quincy Jones, Pat Metheny, Charles Mingus, Jaco Pastorius, Horace Silver and Tony Williams, not to mention an exhaustive list of pop icons - Lennon, Springsteen, Zappa, etc.

In 1967, Michael finally made his solo debut, ***Michael Brecker***, for Impulse!, with Metheny, drummer Jack DeJohnette and bassist Charlie Haden, all of whom had played on Metheny's ***80/81***. A great critical success, ***Michael Brecker*** was selected *"Jazz Album of the Year"* by both DownBeat and Jazziz magazines.

Next came Brecker's ***Don't Try This At Home*** on Impulse!, which won him his first Grammy for Best Jazz Instrumental Solo. Brecker followed this with 1990's ***Now You See It...Now You Don't***, which spotlighted unusual rhythmic frameworks and was the hornman's debut for GRP Records.

After a year and a half of touring and recording with Paul Simon, Michael re-teamed with Randy for 1992's ***Return of the Brecker Brothers*** (GRP). This led to 1994's ***Out Of The Loop***, which earned the saxophonist two more Grammy: *Best Contemporary Jazz Performance* and *Best Instrumental Composition* for ***"African Skies"***.

1995 and '96 marked stellar collaborations between Michael and three piano giants: Herbie Hancock, ***The New Standard*** (Verve), McCoy Tyner, ***Infinity*** (Impulse!) and -Horace Silver, ***Hardbop Grandbop*** (Impulse!). Most importantly, 1996 saw Brecker's return to the studio as a leader on ***Tales From The Hudson***, his first solo album in six years, which features eight invigorating originals, five of which are his.

In addition to two 1997 Grammy awards. (Michael's third pair in three consecutive years), ***Tales From The Hudson*** was named *Album of the Year* in readers' polls and publications around the world, including The Guardian (UK) and Swing Journal (the largest Jazz magazine in the world). Stepping back out as a leader, Brecker was recently named *Best Soloist of the Year* by JazzLife magazine and *Jazz Man of the Year* by Swing Journal.

The Michael Brecker Quartet

Michael Brecker, tenor saxophone
Joey Calderazzo, piano
Jack Helsley ~~James Genus~~, bass
Jeff 'Tain' Watts, drums

The Michael Brecker Quartet is supported in part by

The University of Louisville Bicentennial Celebration

University of Louisville

School of Music

presents

Vocal Jazz Ensemble

and

Jazz Ensemble II

Jerry Tolson, *Director*

Vince DiMartino, *trumpet,*

Guest Artist

North Recital Hall
Tuesday Evening
February 24, 1998
8:00 P.M.

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Vocal Jazz Ensemble

Sugar	Stanley Turrentine (b. 1934)
The Nearness of You	Lyrics by Ned Washington (b. 1901) Music by Hoagy Carmichael (1899-1981) Arr. by Jennifer Shelton
A Nightingale Sang In Berkley Square	Lyrics by Eric Maschwitz Music by Manny Sherwin (1902-1974) Arr. by Gene Puerling Edited by Phil Mattson
Chili Con Carne	Music & Lyrics by Anders Edenroth
I Wish You Love	Lyrics by Albert A. Beach (b. 1924) Music by Charles Trenet (b. 1913) Arr. by Jerry Tolson
Take the "A" Train	Billy Strayhorn (1915-1967) Arr. by Jerry Tolson

Intermission

Jazz Ensemble II
Vince DeMartino, *trumpet*
Guest Artist

Just In Time	Jule Styne (b. 1905) Arr. by Francy Boland
Narnian Dances	Kris Berg (ca. 1967)
A Minor Excursion	David Caffey (b. 1950)
Tears In Her Eyes	Mike Tomaro (b. 1958)
Take the "A" Train	Billy Strayhorn (1915-1967) Arr. by Jeff Tyzik
Don't You Worry 'Bout A Thing	Stevie Wonder (b. 1950) Arr. by Jerry Tolson
Sidewinder	Lee Morgan (1938-1972) Arr. by Paul Jennings
Aim For the Heart	Bill Armstrong
Caravan	Duke Ellington (1899-1974) Juan Tizol (1900-1984) Arr. by Dave Barduhn

Vocal Jazzz Ensemble Personnel

Jennifer Gossman, New Albany, IN
Laura Inman, Cabot, AR
Jennifer Renner, Somerset
Beth Reed, Crestwood
Angela Bartley, Russell
Benjamin Fisk, Alexandria
Terry Johnston, Brandenburg
Patrick McHugh, Louisville

Rhythm Section

Jeff Rehmet, *piano*, Louisville
Dan Berringer, guitar, Jeffersonville IN
Kyle Kegerreis, *bass*, Greenwood IN
Quinn Blandford, *drums*, Frankfort

Jazz Ensemble II Personnel

Saxophones

James Peterson, *alto*, Evansville IN
Charles Pearsall, *alto*, Elizabethtown
Melodi Cook, *alto*, Frankfort
Ochion Jewell, *tenor*, Gray
Robert Van Leer, *tenor*, Madisonville
Justin Cook, *tenor*, Elizabethtown

Trombones

Chip Anderson, Winchester
Joshua Brown, Cecilia
Randy Bullock, Frankfort
Bill McCord, Flemingsburg
Mike Smith, LaGrange

Trumpets

Charles Ferris, Louisville
Roger Levering, Frankfort
Clair Morgan, Louisville
Jackie Wead, Louisville

Rhythm

Jody Wade, *piano*, Louisville
Kyle Kegerreis, *bass*, Indianapolis IN
Daniel Behringer, *guitar*, Jeffersonville IN
Quinn Blandford, *drums*, Frankfort

University of Louisville
School of Music

presents

Recital Hall
February 26, 1998
2:00 P.M.

Keyboard Area Meeting

Chorale Preludes, Op. 122 — Johannes Brahms
#10 Herzlich Thut mich verlangen
#11 Herzlich Thut mich verlangen

Tim Denton, *organ* (304, Dickinson)

Sonata in A Major, Op. 120, D. 664 — Franz Schubert
Allegro moderato

Sonata #1, Op. 22 — Alberto Ginastera
Allegro marcato

Kathleen Conroy, *piano* (404, Oliphant)

Toccata (1979) — Emma Lou Diemer

Scott Keller, *piano* (504, Luvisi)

M 21 .D54T6
D332GU 0000PA
P719MU S
Concerto for
Paulus, Stephen — violin, cello & orch.
1995/079
Tchrcpt

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University of Louisville

School of Music

presents

The Symphonic Band

Frederick Speck, *Conductor*
Eric Becher, *Guest Conductor*

February 22	University of Louisville, Louisville, KY	7:30 P.M.
February 25	Vanderbilt University, Nashville, TN	8:30 P.M.
February 27	CBDNA Conference, Jacksonville, FL	3:00 P.M.

CBDNA Southern Division Conference

Ramada Conference Center

Jacksonville, Florida

Friday, February 27

3:00 P.M.

The University of Louisville
Symphonic Band

Frederick Speck, *Conductor*
Eric Becher, *Guest Conductor*

Program

Kaleidoscope (1997) — **Paul R. Brink (b. 1939)**

Premiere

Amazing Grace (1835/1984) — **John Newton**
arranged by William Himes
Wind Orchestration by Luis Maldonado
Eric Becher, *Conductor*

Symphony No. 3 (1994) — **James Barnes (b. 1949)**

I. Lento
II. Scherzo, Allegro Moderato
III. Mesto (for Natalie)
IV. Finale, Allegro giocoso

Program Notes

Kaleidoscope (1997) Paul R. Brink

Discussions regarding a commission to write a piece for the University of Louisville Symphonic Band focused on the desire for a compact work that would spin out lines of energy and rhythmic motion. In an attempt to "catch the attention of the audience" a perpetual motion texture was developed for the beginning and ending sections, punctuated with many fanfare motives and an extensive use of percussion. In the middle section, the texture changes to a *legato* with slower melodic and harmonic motion, designed to give audiences and players a chance to catch their breaths before another plunge into perpetual motion. At the time the scoring began, my goal was to incoporate as many different quickly changing timbres or colors as possible, using conventional performance techniques. Thus the scoring suggested the title, "Kaleidoscope."

Technically, the work is based on two forms of the same motive, a large leap up, a smaller leap down, followed by a large leap up. The chromatic form of the motive, the beginning of a "row," opens the work. The diatonic version is first isolated about one minute into the work in the flutes and piccolo, and is answered immediately by the orchestra bells and the trumpet. From that point on, the diatonic and chromatic forms are in a constant conflict, alternating and combining, both melodically and harmonically. The conflict, of which the chromatic form is the eventual victor, is at the heart of "Kaleidscope."

Paul R. Brink (b. 1938) is a native of Indiana. He received a Bachelor of Music Degree in theory and composition from the Jordan Conservatory of Butler University and a Master of Music and Ph.D. in theory and composition from The Ohio State University where he also was instructor of theory. Brink came to the University of Louisville as Assistant Professor of Theory/Composition in 1966, was appointed Assistant Dean in 1971, Associate Dean in 1975 and Professor of Theory/Composition in 1979.

Representative recent compositions include: Etude for Clarinets (1988); Fanfare for Churchill Downs (1988); Dona Nobis Pacem (1989); Two Chorale Preludes for Organ (1989); Quodlibet for Orchestra (1992); a commission from the Kentucky Music Educators Association for the All-State Orchestra; Adagio for Brass Quintet (1994); Fear God, an Anthem (1995); Alleluia for Soprano and Clarinet (1995); Three Little Pieces for Clarinet and Harpsichord (1996); and a Christmas Nightmare for Brass Quintet (1997). In addition he has written numerous arrangements for the Louisville Orchestra.

Amazing Grace(1835/1984) John Newton, arr. Himes/Maldonado

Amazing Grace is certainly one of the most beloved of all American hymn tunes. It was written by John Newton and first published in 1835. The story

goes that Mr. Newton, a slaveship captain, who after years of transporting slaves across the Atlantic Ocean to the New World, suddenly saw, through divine grace, the evil of his acts. This particular setting of Amazing Grace was first arranged by William Himes for brass choir. The late Luis Maldonado took this powerful brass choir arrangement and rescored it for wind band in 1984. Luis was a faculty member at Central Michigan University from 1993 until his tragic death in 1995. He was a winner of the Leonard Falcone Euphonium Competition, performed with the Detroit Symphony Orchestra and was a member of the Brass Band of Battle Creek. Luis Maldonado will long be remembered as an artful arranger, brilliant euphonium soloist, and a truly great spirit.

Symphony No. 3 (1994) James Barnes

Commissioned by the United States Air Force Band in Washington D.C., Symphony No. 3 is an expansive work of great emotion and drama. Mr. Barnes' preliminary discussion with Colonel Alan Bonner, conductor, resulted in the broad mission to compose a major work for the wind band, unrestricted in style, length or difficulty. Given such compositional freedom, Barnes created a large-scale, serious addition to the band repertoire. Actual work on the composition began at a disturbing time in James Barnes' life, as he had just experienced the death of his baby daughter Natalie. The result is an intensely personal work, which unfolds as a progression of powerful musical sentiments brougth forth from the anguish associated with tragic loss, poignant reflection, consolation and ultimately, joyful affirmation. The composer writes:

> I poured my soul into it for two years. It is the most difficult and emotionally draining piece I have ever written...The work progresses from the deepest darkness of despair all the way to the brightness of fulfillment and joy. The first movement is a work of much frustration, bitterness, despair, and despondency---all my own feelings after losing my daughter.
> The *Scherzo* (second movement) has a bitter sweetness, a sarcasm about it, since it has to do with the pomposity of certain people in this world. The third movement is a fantasia about what my world would have been like if Natalie had lived; and it is my farewell to her...The *finale* is a rebirth of spirit, a reconciliation for us all. The second theme of the last movement is based on an old Lutheran children's hymn called "I am Jesus' Little Lamb." The last stanza of the song reads:
>
> *Who so happy as I am even now the Shepherd's lamb?*
> *And when my short life is ended, by his angel host attended,*
> *He shall fold me to His breast, there within His arms to rest.*

Three days after I completed this symphony, my son Billy Barnes was born. If the third movement is for Natalie, then the *Finale* is really for Billy, and joy in being blessed with him after the tragic death of his sister.

The fundamental architecture of the symphony is governed by traditional forms. The first movement is a modified sonata form with an extended coda. It is followed by a *Scherzo* cast in an ABA design, a *Fantasia* set as ABCABC-Coda, and a *Finale* that relies on sonata form. Harmonic and melodic materials are drawn from tonal, modal and octatonic sources. In addition, consistently strong harmonic organization creates both suspense and gratification.

James Barnes (b. 1949), a member of both the band and theory-composition faculties at the University of Kansas, teaches orchestration, arranging, composition, and band and orchestral litterature courses. In adition, he conducts the wind ensemble and the concert band. Performed throughout the world, his works have gained acclaim and awards from such organizations as the American Bandmasters Association and ASCAP. He has also been awarded the Kappa Kappa Psi Distinguished Service to Music Medal. The Tokyo Kosei Wind Orchestra, under his direction, has recorded three commercial compact discs of his music. In recent years, he has been commissioned to compose works for all five of the major military bands in the Washington, D.C. area. Mr. Barnes travels extensively as a guest composer, conductor and lecturer throughout the United States, Australia, and Japan.

About the Bands

Comprised of both music majors and students majoring in other fields, the University Bands include: Symphonic Band and Wind Ensembles, Concert Band, University/Community Band, Cardinal Marching Band and the Cardinal Pep Bands. The concert groups rehearse and perform throughout the year, with engagements both on and off campus. As advocates of both traditional and contempororary repertoire, the bands are active in presenting new works. The 1997-98 concert season featured premieres of works by Paul Brink and Ray Horton, while the 1998-99 season is scheduled to include premieres of new works by composers Daniel Worley and Glenn Palmer. The athletic bands are very active organizations, operating on schedules appropriate to the sports they support. In addition to performing at the state of the art Papa John's Cardinal Stadium, the Cardinal Marching Band also has a long tradition of performance at the Kentucky Derby.

The University Bands teaching staff includes: Dr. Frederick Speck, Director of Bands; Mr. Eric Becher, Associate Director of Bands/Cardinal Marching Band Director; Mr. Alan J. Greener, Assistant Marching Band Director; and Graduate Teaching Assistants, Chris Cooper, Mark Harting, and Jennie Mills. For information about the band or to be added to the mailing list, please call (502) 852-5495 or (502) 852-5200.

About the Conductors

Frederick Speck is Associate Professor of Music and director of Bands at the University of Louisville. Before joining the University of Louisville faculty, he was the Director of Bands at Emporia State University in Emporia, Kansas, and at Gettysburg College in Gettysburg, Pennsylvania. He began his teaching career as a band director in the Ohio public schools. Earlier this year, Dr. Speck was recognized by the Kentucky Music Educators Association as College/ University Teacher of the Year.

Along with teaching in the band area, Dr. Speck is also a member of the theory/composition faculty. His music has been performed by such ensembles as the Louisville Orchestra, the Denver Symphony, the Orchestra Society of Philadelphia, the Eastman Wind Ensemble, and the Northwestern University Wind Ensemble. In 1994, acclaimed clarinetist Richard Stoltzman recorded Speck's Concerto for Clarinet and Orchestra with the Warsaw Philarmonic.

Dr. Speck earned degrees in music education and music composition-theory at Bowling Green University in Bowling Green, Ohio (B.M. and M.M.) and a doctorate in music composition at the University of Maryland in College Park, Maryland (D.M.A.).

Eric Becher is Associate Director of Bands and Director of the Cardinal Marching Band at the University of Louisville. He received his Bachelor's and Master's degrees in Music Education from the University of Michigan, where he served as Associate Director of Bands and Director of the Michigan Marching Band and University Concert Band from 1980-1989. He held similar positions at the University of Arizona and the University of Minnesota. His duties have included conducting the Marching Band, Wind Ensemble, Symphony Orchestra, Chamber Winds, Symphonic Band, Community Bands, Gilbert and Sullivan productions, and Athletic Bands. He has taught courses in Undergraduate and Graduate Conducting, Music Education, Marching Band Techniques, Supervision of Student Teachers, and Trumpet performance. His bands have performed at two Super Bowls, four Rose Bowls, the Fiesta Bowl, the Sugar Bowl, the Hall of Fame Bowl, the Holiday Bowl, the Copper Bowl, the Bluebonnet Bowl, and across the United States and Canada.

He has studied trumpet with Frank Kaderabeck, Clifford Lillya, and Armando Ghitalla. He is a member of the College Band Directors National Association, Kentucky Music Educators Association, Music Educators National Conference, International Trumpet Guild, Kappa Kappa Psi, and Tau Beta Sigma. He is active as a guest conductor, clinician, performer and guest speaker.

Symphonic Band

Flutes

Carla Babiasz	Louisville KY
Zarrell Burres	Louisville KY
Bonnie Doyle	West Point NY
Amalie Drury+	Louisville KY

Oboe/English Horn

Sarah Conklin	Murray KY
Barbara Keys*+	Louisville KY

Clarinets

Anthony Allgeier	Georgetown IN
Joey Catilla	Ft. Thomas KY
Kristin Drown	Louisville KY
Kate Gaines	Sadieville KY
Laura Markey	Florence KY
Raphael Starr+	Radcliff KY
Ann Vickers	Elizabethtown KY
Jessica Young	Louisville KY
Alicia Wettig	Louisville KY
Evelyn Wu	Taipei Taiwan

Bass Clarinet

Jennifer Korfhage	Louisville KY

Contra Alto Clarinet

Kristin Drown	Louisville KY

Bassoons

Sarah Florini+	Evansville IN
Luke Hall	Henderson KY

Contra Bassoon

Luke Hall	Henderson KY

Alto Saxophones

Dwight Wiest*+	Salt Lake City UT
Ochion Jewell	Gray KY

Tenor Saxophone

Justin Cook	Elizabethtown KY

Baritone Saxophone

Amos Peterson	Evansville IN

Horns

Christopher Ball	Lexington KY
Edward Barzee	Elizabethtown KY
Scott Cooksey	Louisville KY
Tiffany Flener	Fairdale KY
Matt Marshall+	Fort Mitchell KY

Trumpets

Renae Adrian*+	Appleton WI
Samantha Chaney	Louisville KY
Dana Fisher	Campbellsville KY
Daniel Hazelton	Lexington KY
Jennifer Mills**+	Indianapolis IN
Ashley Taylor	Owensboro KY
DeWayne Venzen	St. Thomas VI

Trombones

Joshua Brown	Cecilia KY
John League	Frankfort KY
Derrick Reed+	Pensacola FL

Bass Trombones

Chip Anderson	Winchester KY

Euphoniums

Phillip Robinson	Louisville KY
Chris Cooper**	Nashville TN

Tubas

Chris Bettler	Richmond KY
Mark Harting**	Indianapolis IN
Chris Moore+	Berea KY

Double Bass

John Lawson	Evansville IN

Percussion

Scott Brawner	Frankfort KY
Amy Darbyshire	Louisville KY
Jason Gregory	Louisville KY
Aaron Hanka	New Albany IN
Matt Schaffner	Louisville KY
Roderick Tooson	Cincinnati OH

Piano

Sinae Kim	Seoul Korea

Harp

Laura Miracle	Cadiz KY

\+ Principal
* Graduate student
** Graduate teaching assistant, University Bands

FACULTY GUESTS:
Rebecca Jemian, *bassoon*
Eric Becher, *flugelhorn*

About the School

Celebrating its Bicentennial in 1998, the University of Louisville is a member of the state system of higher education and is experiencing a rapid rate of growth with a current enrollment of 21,000 students, 330 of whom are enrolled in the School of Music in both undergraduate and graduate degree programs (B.A., B.M., B.M.Ed., M.A., M.A.T., M.M., M.M.Ed., Ph.D.). Historically, the School of Music has enjoyed a unique relationship with the community's leading musical organizations, including the Louisville Orchestra, The Kentucky Opera, the Louisville Chamber Music Society, the Louisville Ballet, and the Louisville Bach Society. Many of these organizations' personnel (directors and performers) are faculty and students of the School of Music.

Woodwind, Brass, Percussion Faculty

Francis Fuge, *flute*
Trevor Johnson, *oboe*
Dallas Tidwell, *clarinet*
Michael Tracy, *saxophone*
Rebecca Jemian, *bassoon*
Michael Tunnell, *trumpet*
Jerry Amend, *trumpet*
Herbert Koerselman, *trumpet*
Alise Oliver, *horn*
Richard Cryder, *trombone*
John Jones, *tuba/euphonium*
James Rago, *percussion*
Chad Stoltenberg, *percussion*
Michael Ferraraccio, *drum set*

Instrumental Ensemble Faculty

John LaBarbera, *Jazz Ensemble I*
Michael Tracy, *Jazz Ensemble II*
Jerry Tolson, *Jazz Ensemble III*
Kimcherie Lloyd, *Orchestra Director*
Alan J. Greener, *Assistant Marching Band Director*
Eric Becher, *Associate Director of Bands/Cardinal Marching Band Director*
Frederick Speck, *Director of Bands*

School of Music Administration

Paul R. Brink, *Associate Dean*
Herbert L. Koerselman, *Dean*

School of Music
University of Louisville
Louisville, Kentucky 40292

MASTERCLASS

with WORLD-RENOWNED VIOLINIST

STUART CANIN



UNIVERSITY OF LOUISVILLE
SCHOOL OF MUSIC
March 4, 4:00-6:00 p.m.
South Recital Hall
FREE

Sponsored by:
The SCHOOL OF MUSIC STUDENT GOVERNMENT ASSOCIATION

University of Louisville
School of Music
presents

North Recital Hall
Thursday Afternoon
March 5, 1998

Convocation

Spanish Dances Op. 21 — Pablode Sarasate (1844-1903)
Malagueña

Jerry Ettinger, *violin* (Larson, 512)
Samuel Hodges, *piano*

Sarabande — Francis Poulenc (1899-1963)

Homenaje — Manuel de Falla (1876-1946)

Compadre — Astor Piazzdla (1921-1992)

David Walker, *guitar* (Dolata, 503)

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March 5, 1998
Convo moved to 267

University of Louisville
School of Music
Opera Theatre

presents

The Marriage of Figaro
An Opera in Four Acts

Music by Wolfgang Amadeus Mozart
Libretto by Lorenzo da Ponte

Based on Beaumarchais' *Le folle journee, ou Le mariage de Figaro*

English translation by Ruth and Thomas Martin
(Used with permission from G. Schirmer, Inc.)

Donn Everette *Director*
Kimcherie Lloyd *Conductor*

North Recital Hall
March 5 and 7, 1998
7:30 P.M.

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Cast of Characters

Figaro, valet to Count Almaviva	Chris Burchett
Susanna, Countess's maid and Figaro's fiancee	Jennifer Gerding (March 5) Jessica Bortz (March 7)
Count Almaviva	Craig Crawley
Countess Almaviva	Jackie Thompson
Cherubino, a page	Rebekah Bortz
Marcellina	Amy Renfro
Dr. Bartolo	Alex Redden
Antonio, the gardener, Susanna's uncle	Donn Everette
Don Basilio, music master	Tim King
Don Curzio, judge	Danny Hatchell
Barbarina, Antonio's daughter	Katie Boyd
Two Village Girls	Jennifer Renner Bethany Eschenbach

Chorus of Villagers

Eunsun Choi, Bethany Eschenbach, Melissa Jones, Jennifer Renner, Lauren Zurlage, Casey Tindle, Rosemary McAdam, , Michael Seiffert, Rob Heilman, Terry Johnston, Jennifer Reid, Dan Box, Jonathan Miller

Production Staff

Tom Shorrock - Set Designer
Tammy Owens - Lighting Designer
Adam K. Levowitz - Assistant Conductor, Chorus Master
David Berger - Rehearsal pianist
Lexington Costume Co., Marie Henderson - Costume Designer
Rob Heilman - Stage Manager
Angela Brining - Production Assistant, Props Mistress
Margot Graham, Terry Bogard - Wigs and Makeup
Beth McNeill - Choreographer
Rob Heilman, Jonathan Miller - Stage Crew
Phi Mu Alpha & Delta Omicron - Ushers

Opera Orchestra

Kimcherie Lloyd, ***conductor and harpsichord***
Adam K. Levowitz, ***assistant conductor***

Violin I
Kristyn Groth
Lakshmi Anathakrishnan
Marie Racine
Rachel Blanton
Heidi Ximenes

Violin II
Kristanne Harden
Chris Jordan
Joni Robinson
Chris Lerner

Viola
Toni Robinson
Lora Unger
Julia Bates

Cello
Tim Donaldson
Tony Johnson

Bass
Patrick O'Rourke

Flute
Andy Brown
Bonnie Doyle

Oboe
Barbara Keys
Sarah Conklin

Clarinet
Raphael Starr
Kate Gaines

Bassoon
Rebecca Jemian
Luke Hall

Horn
Matt Marshall
Tiffany Flener

Trumpet
Jennie Mills
DeWayne Venzen

Timpani
Gary Claude

Synopsis

Act One

As the act opens, Figaro is measuring a space in a small anteroom of the palace to put a nuptial bed for him and his bride-to-be, Susanna. The anteroom is situated between the Count's chamber and the Countess' boudoir. This location is very convenient to Count Almaviva who plans to exert his *jus prima noctis* privilege (a nobleman's privilege to spend the wedding night with the bride of his servant), although the Count abolished that custom after his own marriage to Rosina. Susanna and Figaro are determined to prevent the Count from restoring that privilege. Marcellina enters with her attorney, Dr. Bartolo, claiming that Figaro must either repay some money she loaned him or marry her, a stipulation to which Figaro had apparently agreed. After a "cat fight" between Marcellina and Susanna, Cherubino enters to flirt with Susanna and give her a lovesong which he wrote for all the ladies in the palace with whom he is madly in love - but especially for the Countess. When the Count enters unexpectedly to press his affections on Susanna, Cherubino hides. And, after Basilio arrives to discover the Count making romantic advances toward Susanna, the Count hastily hides himself and overhears Basilio speak of Cherubino's affection for the Countess. Discovering Cherubino in his precarious hiding place, the Count abruptly commissions him to join the army.

Act Two

The Countess expresses her despair over her husband's wandering affections and confides her feelings to Susanna. Figaro offers a plan to arouse the Count's jealousy by having Basilio deliver to the Count a letter telling of a rendezvous the Countess plans with a lover. The lover, Cherubino, will be disguised as Susanna to lure the Count's own advances. But while Susanna is dressing Cherubino in his female disguise, the Count arrives. Both Cherubino and Susanna hide leaving the Countess to confront the Count. The Countess refuses to let the suspicious count open the closet where Cherubino hid upon the Count's entering. When the Count leaves to get tools to break into the closet. Susanna comes out of hiding and quickly helps Cherubino escape by jumping out the window. Susanna then takes Cherubino's hiding place in the closet, and after she is discovered by the Count, Antonio enters to announce that an unidentified man jumped out of the window into the garden below and apparently dropped some commission papers when he jumped. When Figaro claims to be the one who jumped out the window, the Count presses him for an explanation of why he possesses Cherubino's commission papers. To conclude the act, Marcellina enters with Bartolo and Basilio, to demand her claim against Figaro bringing more chaos to an already confusing and annoying situation for the Count.

Act Three

As the Count ponders and recounts the confusing events thus far, he is visited by Susanna who, under the pretext of requesting some medicine for her ailing Countess, has come to lure him into the fake rendezvous. The Count ardently agrees to meet Susanna in the garden, but when Susanna too loudly expresses her confidence to Figaro as she leaves the Count's chamber, the Count overhears this, becomes enraged, and decides he will support Marcellina's claim to marry Figaro. The situation quickly changes when it is revealed that Figaro is the long lost illegitimate son of Marcellina and Bartolo. With this revelation Figaro and Susanna may now finally marry, and Bartolo agrees to marry Marcellina. So it will be a double wedding. As part of a new plan, the Countess dictates a letter for Susanna to write to the Count arranging for a late night rendezvous in which the Countess and Susanna plan to exchange places in order to trap the Count. Barbarina brings Cherubino to the wedding ceremony dressed as one of the village girls. While Figaro is dancing the Fandango, Susanna slips the note to the Count inviting him to a secret meeting late that evening.

Act Four

Barbarina is searching for the pin she was to return to Susanna as a confirmation from the Count for the secret meeting. When Figaro questions Barbarina about the pin, he believes Susanna has agreed to a real tryst with the Count and determines to trap his new wife. Marcellina divulges to Susanna that Figaro plans to be at the secret meeting place, the pine-grove. Arriving there and knowing that Figaro is lurching somewhere in the darkness spying on her, Susanna decides to purposely arouse his jealous suspicions. When the Count appears he finds Cherubino pursuing whom he believes to be Susanna. At this point Figaro intrudes and bears the brunt of a slap which the Count aims at Cherubino. The Count's tryst with Susanna (the Countess in disguise) is cut short by more unexpected visitors. Meanwhile, Figaro attempts to avenge himself by making ardent pursuit of the Countess (Susanna in disguise) and is reassured of Susanna's true love for him when she breaks her disguise to give him a thorough thumping. Duly chastised for his extra marital filanderings, the Count receives forgiveness from Countess Rosina, and everyone rejoices in a happy ending.

Donn Everette

Mozart and Da Ponte

Before "The Marriage of Figaro" was presented at the court theater in Vienna on May 1, 1786, Mozart was known to the Viennese primarily as a composer of instrumental music. Only one of his full-length operas "Die Entführung" ("The Abduction of the Seraglio"), a singspiel with a German text, had previously been heard in the city - eliciting from Emperor Joseph II the oft-quoted comment "Too many notes!" Not Mozart, but Giovanni Paisiello was Vienna's foremost opera composer. His "Barber of Seville" was received with great acclaim, and given a record number of performances (60) between 1783 and 1788. Although often linked with Mozart's "Figaro" (both librettos are based plays by Beaumarchais), it is not Paisiello's "Barber," but his "Il rè Teodoro," premiered in September 1784, that likely was the catalyst for Mozart's opera. The "bolt of lightning" that struck Mozart on hearing the work - causing him to "perspire so profusely that all his clothes were drenched" - was not the music, but the libretto. Rather than featuring the comic stereotypes typical of opera buffa, it dealt with natural human characters.

Within a few months, Mozart had convinced the Italian poet, Lorenzo Da Ponte, to compose a libretto based on Beaumarchais's "Le mariage de Figaro." The play, although written in 1781, was not performed in Paris until 1784 because of what Louis XVI considered to be its "revolutionary elements." Instantly a success, it was available in a German translation early in 1785, which Joseph II allowed to be published, but not staged, in Vienna. To get the Emperor to approve the performance of Mozart's opera was possible, according to Da Ponte (writing in his "Memoirs") only by arguing as follows: "I have written a play to be set to music, not a comedy, and have had to leave out a good many scenes and condense a great many more, shortening whatever might offend the decorum of an entertainment at which Your Majesty would preside."

Despite its limited success (the opera received a total of nine performances), "Figaro" marked a turning point in the careers of both artists. For Mozart, it provided the means by which he convinced Joseph II, along with the Viennese, that he could compose effectively for the stage as well as for the concert hall. In the five years before his death in 1791, Mozart collaborated

with Da Ponte on "Don Giovanni" and "Così fan tutte," as well as composed "The Magic Flute," a singspiel, and "La Clemenza di Tito," an opera seria. After adapting "Figaro," Da Ponte was engaged by the court theater to produce a series of librettos, including texts for operas by Salieri and Martin y Soler, as well as for Mozart's "Così." (Mozart and Da Ponte were commissioned to write "Don Giovanni" for Prague's Tyl Theater.) In 1792, no longer in favor at the court, Da Ponte left Vienna, eventually emigrating to America. For several decades he taught Italian at Columbia University, and died in New York in 1838 at the age of 89.

"The Marriage of Figaro," meanwhile, took on a life of its own. During the course of the last 200 years, it has been staged not only as a comic opera, but also as a comedy of manners, a melodrama, a political protest, and more recently (in a version directed by Peter Sellars for television) as a war between the sexes, complete with the Count's psychic disintegration and rehabilitation. Presented in traditional dress in tonight's performance, "Figaro" continues to entertain and instruct. Resilient and multivalent, it stands as a remarkable witness to the power of music to speak to the human condition.

Don O. Franklin
Bingham Professor of Humanities

Coming Events at the School of Music

March 8 - 3:00 P.M. - Chamber Music Society* - Ying String Quartet

March 11 - 8:00 P.M. - Malcom Bird South Recital Hall Dedication Concert

March 12 - 8:00 P. M. - Student composers, concert of new music

March 13 - 8: 00 P.M. - KMTA - Concert of music by Kentucky composers

March 22 - 3:00 P.M. - Kentucky Center Chamber Players*

March 22 - 7:30 P.M. - Concert by Ars Vocalis

March 29 - 3:00 P.M. - Speed Endowed Concert* - Alicia de Larrocha, *piano*

* Admission charge



CHAMBER
MUSIC
SOCIETY
of Louisville

The Ying Quartet

Timothy Ying, *violin*
Janet Ying, *violin*
Phillip Ying, *viola*
David Ying, *cello*

North Recital Hall
University of Louisville School of Music
Sunday, March 8, 1998
3:00 P.M.

Smoking is not permitted in the School of Music Building. In the unlikely event of fire or other emergency, please walk - not run - to the nearest exit. The use of recording devices is strictly prohibited. Please silence electronic watches, phones, and pagers.

This afternoon's concert by The Ying Quartet is dedicated to the memory of

Professor Emerson Foulke

prominent member of the University community and longtime supporter of the Society as both subscriber and benefactor.

The Chamber Music Series is dedicated to the memory of

Miriam Weis

(1921-1976)

These concerts are a tribute both to the music community... young and old, professional and amateur...which received her loving attention, and to this special music which she treasured.

Acknowledgments

The Chamber Music Society of Louisville is supported by the generosity of numerous individuals and organizations who join in its purpose of presenting performances of the world's best chamber music by its most revered artists.

The Board of Trustees thanks all who contribute to this effort and who help bring beautiful music to us all:

Society Sustainers, Benefactors, Patrons and donors
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University of Louisville School of Music

Special Acknowledgment

Supported in part by a grant from The Kentucky Arts Council, a state agency of the Education, Arts, and Humanities Cabinet.



Program ("War")

Quartet in B-flat Major, Op. 18, No.6
"La Malinconia" (c. 1800) — Ludwig van Beethoven (1770-1827)

Allegro con brio
Adagio, ma non troppo
Scherzo: Allegro
La Malinconia: Adagio, Allegretto quasi allegro

Quartet No. 3 in F Major, Op. 73 (1946) — Dimitri Shostakovich (1906-1975)

Allegretto
Moderato con moto
Allegro
Adagio
Moderato
(movements 4 and 5 attacca, without pause)

Intermission

String Quartet in E Minor, Op. 68 (1873) — Giuseppe Verdi (1813-1901)

Allegro
Andantino
Prestissimo
Scherzo Fuga: Allegro assai mosso

These programs (1997-98 season) reflect our interest in pointing our audiences toward finding personal meaning in music. Clearly, this is only one level on which to appreciate string quartets; moreover, many quartets have no specific program or meaning. But there are some works which, either by the composer's stated intention, or because of historical circumstances, attempt to depict specific human emotions or various experiences related to them. From these works, we have assembled programs based on the themes of love, war, and autobiography.

--The Ying Quartet

The Ying Quartet is represented by Melvin Kaplan, Inc.
115 College Street, Burlington, Vermont 05401

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The University of Louisville
School of Music

Proudly Celebrates
The Dedication of the

Malcolm Bird Recital Hall

South Recital Hall
Wednesday Evening
March 11, 1998
8:00 P.M.

Program

Welcome to the School of Music — Dean Herbert Koerselman

Greetings — President John Shumaker

Commendation from the City of Louisville — Alderman Greg Handy

Dedication of Malcolm Bird Recital Hall — President Shumaker, Dean Koerselman

A Celebration of Music

Solo Suite No. 1 in G Major — Johann Sebastian Bach (1685-1750)
Preludium

Nella Hunkins, *cello*

Rumanian Folk Dances for Violin — Béla Bartók (1881-1945)
I. Joc Cu Bata
II. Braul
III. Braul
IV. Buciumeana
V. Poarga Romaneasca
VI. Maruntel

Kristanne Harden, *violin*
María Fernanda de la Torre, *piano*

String Quartet Op. 18 No. 1 — Ludwig van Beethoven (1770-1827)
Allegro Moderato

Chris Jordan, Chris Lerner, *violins*
Julia Bates, *viola,* Lisa Lies, *cello*

String Quartet in F Major — Maurice Ravel (1875-1937)
Modere tres doux

Lakshmi Ananthakrishnan, Maggie Rivage-Seul, *violins*
Toni Robinson, *viola,* Tim Donaldson, *cello*

Sonata for Violin and Piano — Amy Beach (1867-1944)
Scherzo

Kristyn Groth, *violin*
Grace Baugh-Bennett, *piano*

Adagio for Strings — **Samuel Barber (1910-1981)**

UofL String Ensemble
Kimcherie Lloyd, *Conductor*

Violin I
Peter McHugh
Kristyn Groth
Marie Racine
Lakshmi Ananthakrishnan

Violin II
Kristanne Harden
Chris Jordan
Heidy Ximenes
Maggie Rivage-Seul

Viola
Virginia Tate
Toni Robinson
Lora Unger

Cello
Lisa Lies
Tim Donaldson
Dana Pierce

Bass
Patrick O'Rourke
John Lawson

Closing Remarks — **Dean Koerselman**

Malcolm Bird

Malcolm's love of music began at an early age and has occupied most of his life. He began playing the cello at age ten and still plays string quartets and other chamber music several times weekly with various groups. His vacations involve playing chamber music workshops often in Europe, where he has developed a cadre of musical friends. Primarily his interest is string quartets. Love of this musical form led him to endow scholarships in the School of Music for the violin, viola, and cello. His wish is that others will find equal lifetime rewards in their musical pursuits, especially in the chamber music area.

The scholarships awarded through his kind gift will attract highly gifted students to the School of Music. Given that stringed instruments are the heart of most all musical ensembles, it is imperative that this be a strong section. With a higher quality of student will come an improved orchestral program and an increased opportunity for all students to participate in the myriad forms of chamber music, such as quartets, trios, octets, chamber orchestras, etc. These scholarships will go a long way to achieving that goal and in the process, strengthening the entire school. In addition, Malcolm Bird has made provisions to fund more scholarships through a bequest.

In recognition of his generosity and bequest, the School of Music is pleased to name the Malcolm Bird Recital Hall in his honor.

University of Louisville
School of Music

presents

Recital Hall
March 12, 1998
2:00 P.M.

Keyboard Area Meeting

Concerto in C Major for Two Pianos, BWV 1061 — J.S. Bach

Scott Keller (Luvisi, 504)
Jennifer Maxwell (Luvisi, 604)

Sonata in D Major, Hob. XVI:24 — Franz J. Haydn

Allegro
Adagio
Presto

Paulina Aleman (Luvisi, 404)

Visions fugitives, Op. 22 — Serge Prokofieff

1. Lentamente
2. Andante
4. Animato
19. Presto agitatissimo e molto accentuato

Ryan Connell (Kee, 104)

Fantasy in C Minor, K. 475 — Wolfgang A. Mozart

Kristen Thompson (Luvisi, 304)

Nocturne, Op. 36 #4 in Eb Major — Gabriel Fauré

Maria Fernanda de la Torre (Luvisi, 404)

Eight Preludes — Frank Martin

1. Grave
2. Tranquillo ma con moto
5. Vivace

Chunli Xu (Luvisi, 604)

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New Music Revue

music by student composers

8:00 pm 12 March 1998

The Fret .....Malcolm Turner (1964)

Michael Hornbuckle, *voice*
Brian Hornbuckle, *trumpet*
Malcolm Turner, *bass*

Dialogue of the Windchimes .....Sinae Kim (1972)

Sinae Kim, *piano*

University of Louisville

School of Music

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Kentucky Music Teachers Association

CONCERT OF CHAMBER MUSIC
by
KENTUCKY COMPOSERS

North Recital Hall
Friday Evening
March 13, 1998
8:00 P.M.

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Parody Suite — David Doran

Bulgarienne
Sarabande
Gigue
Pavane
Fandango

Meme Tunnell, *piano*

Sonatina — Charles W. Smith

I. Moderately Fast
II. Slowly
III. Fast

Charles W. Smith, *flute*
Janet Bass Smith, *piano*

Eastern Brilliance — Michael Kallstrom

I. Moderato
II. Andante
III. Allegretto

Jacqueline Fassler-Kerstetter, *horn*
Donald Speer, *piano*

Fugue and Fantasia — Scott Root

Western Wind Quartet
Charles W. Smith, *flute*
Tod Kerstetter, *clarinet*
Jacqueline Fassler-Kerstetter, *horn*
Larry Long, *bassoon*

Celtic Fantasy — Larry Barnes

Larry Barnes, *piano*

Concertino à Tre — Marc Satterwhite

Trio 1
Solo 1 (bassoon)
Duet 1 (piccolo and piano)
Trio 2
Duet 2 (bassoon and piano)
Solo 2 (flute)
Trio 3
Duet 3 (alto flute and bassoon)
Solo 3 (piano)
Trio 4

Kathleen Karr, *flutes*
Matthew Karr, *bassoon*
Joanna Goldstein, *piano*

Composer bios and program notes

David Doran, *Parody Suite*

David Stephen Doran, organist and harpsichordist, is Professor of Music at the University of Kentucky at Jefferson Community College in Louisville. He received his training at the American Conservatory of Music and the University of Louisville. At the latter he studied composition with Moritz von Bomhard. While his primary musical interest is in the interpretation of baroque keyboard music, Professor Doran has also been actively engaged in promoting composition in contemporary musical life. He founded the Kentucky Composers Concert Series and the Louisville Composers Alliance. Professor Doran won the Special Award in the 1992 Alienor Harpsichord Composition Competition with his Three Neo- Scarlattis. He was the 1987 KMTA-MTNA Commissioned Composer of the Year and is a Past President of KMTA.

Charles W. Smith, *Sonatina*

Charles W. Smith is professor of music at Western Kentucky University in Bowling Green, Kentucky, where he teaches theory, composition, and flute. He holds degrees from the University of Wyoming (B.M.), New York University (M.A.), and Peabody College (D.M.A.). Other studies were taken at Kean College and the Eastman School of Music. His main composition/theory teachers were Wayne Barlow, Walter Kob, Gilbert Trythall, and Allan Willman. He also participated in master classes by Darius Milhaud and Aaron Copland.

He performs a flutist with the Western Woodwind Quintet and the Bowling Green-Western Symphony and chamber orchestras. He has also played with the Winston-Salem Symphony Orchestra, Rochester Arts Symphony, Rochester Summer Philharmonic and the Paducah Symphony Orchestra.

Honors during his forty-year career include numerous awards for his compositions, membership in honor societies and awards for teaching excellence. His original works are published by Southern Music Company, Brodt, Pro Art, Barnhouse, Dorn, Broadman Press and Kent Music. He has produced important historical editions of 17th- and 18th-century wind music, all published by Musica Rara (France).

Dr. Smith's works have been performed in concerts on stage and radio in the United States, Europe, and Japan. Much of his professional effort is devoted to encouragement and promotion of music by living composers. He has served as composition chair for the Kentucky Music Teachers Association, the Southern Division of the Music Teachers National Association, and the biennial composition commissioning project of the National Association of College Wind and Percussion Instructors. Currently, he is national chair of composition commissioning for the Music Teachers National Association.

The *Sonatina* was composed during the second week of February 1998. Its three short movements contrast in rhythm and meter. Pitch materials are drawn from several church modes, especially the Dorian, Lydian and Mixolydian. The first movement is a classical sonata. The second movement is a simple ABA form, with a brief flute cadenza bringing the B section to a close. The third movement is a rondo form, with some first movement material recurring in metrical alternation. The movement is suggestive of the saltarello, a gay, sprightly Italian folk dance with rapid, small leaps and perhaps accompanied by guitar. The movement's fast and playful melody is intermixed with a slower, more lyrical melody that is handed back and forth between flute and piano.

Michael Kallstrom, *Eastern Brilliance*

Michael Kallstrom is an active composer and performer, and the creator of ELECTRIC OPERA, a series of solo vocal works with electronic tape, puppets and videos that have been performed more than 80 times. Kallstrom has received a Meet the Composer grant, two Kentucky Arts Council Fellowships, A Ragdale Foundation Residency, A Ucross Foundation Residency, an Interarts Colony Residency, a University Award for Outstanding Faculty Achievement in Research/Creative Activity, and has been the Kentucky Music Teachers Association Commissioned Composer. His works have been performed in the United States, Russia, Spain, Slovenia, Italy,

England, Brazil, Chile, Argentina, Costa Rica, and Kenya. His music is available on a Compact Disc from Edizione della Foundazione, and will soon be released on Capstone Recordings, Open Loop Recordings, and the Forte label. He has studied composition with Roger Hannay and John Boda, and holds degrees in Composition from The Florida State University (D.M.), The University of North Carolina at Chapel Hill (M.M.), and The University of Miami, FL (B.M.). He is currently Associate Professor of Music and Coordinator of Theory and Composition at Western Kentucky University, and has also taught at Westminster Choir College and Florida A&M University.

Eastern Brilliance was composed for Paul Basler and was premiered at the University of Florida in 1995. The work was composed to be viable in two versions; one for horn and electronic tape and one for horn and piano. Ms. Fassler-Kerstetter gave the premiere of the horn and piano version in the fall of 1997. The electronic tape version displays a more orchestral texture and "concerto" style of performance while the version for piano is a true chamber composition with a more intimate exchange between the horn and piano.

Scott Root, *Fugue and Fantasia*

Dr. Scott L. Root is Assistant Professor of Voice and Director of the Opera Theatre at Western Kentucky University. He holds degrees from the University of Nebraska at Lincoln (B.S., M.M.) and Northern Colorado University (D.A.) in Greeley, Colorado. He studied music theory/composition under James Michel and R. Evan Copley. His original German art song cycle, "Herzen-trinen," was premiered in 1996 and was also performed at last year's Kentucky Music Teachers Association State Convention. His compositions are published by Voice of the Rockies, Inc. He is currently serving as secretary of the Western chapter of Pi Kappa Lambda, honorary music fraternity, and as composition chair for the Kentucky Music Teachers Association.

Fugue and Fantasia was written for the Western Wind Quartet. It is a two-part composition which takes thematic material from the first part, which is a straight-forward 4-part fugue, and develops it in a very freeform manner using rhythmic fragments and quartal harmony.

Larry Barnes, *Celtic Fantasy*

Larry Barnes is currently associate professor of music at Transylvania University in Lexington, Kentucky. His compositions have been performed throughout the United States and Europe. Since 1983 all of his work has been composed on commission by artists such as Bertram Turetsky, Marilyn Mason, Kentucky Music Teachers' Association, and Sine Nomine Singers. He is the recipient of a NEA Composer Fellowship, an Al Smith Award from the Kentucky Arts Council, and the Howard Hanson Prize. His music is published by Southern and SEE-SAW Music Corporations.

Celtic Fantasy was composed in 1993 and revised in 1997 for a performance at Transylvania University in October. Its materials are based loosely on the modes and rhythms of the more improvisatory slow Airs of the Sean-nos, the traditional playing style of Ireland. The two instruments (one live, one electronic) are meant to sound as one.

Marc Satterwhite, *Concertino à Tre*

Composer and bassist Marc Satterwhite is a native of Texas, where he began his musical training on the piano, later concentrating on the double bass and on composition. His undergraduate degree is in double bass from Michigan State University, and his graduate degrees from Indiana University are in composition. At both universities, he was the recipient of the most prestigious awards, scholarships, and fellowships both for his composing and his bass playing.

He was for several years a professional orchestral bassist, including two years as assistant principal in the Mexico City Philharmonic, with whom he participated in a Grand Prix du Disque-winning series of recordings and toured the principal concert halls of the United States and Canada, as well as Mexico. His experiences in Latin America have had a profound impact on his thinking and his music. He has also worked with activist groups concerned with Latin American issues, and has been an Amnesty International Freedom Writer.

His compositions have been performed in diverse venues all over the United States, as well as in Australia, Europe and Latin America. He hasreceived many commissions and grants, including a Kentucky Arts Council Fellowship andis the KMTA Commissioned Composers for 1998. He has been awarded residencies at the MacDowell Colony, Yaddo, and the Atlantic Center for the Arts.

He is published by Southern Music Company and recorded on the Coronet label. He is on the faculty of the School of Music at the University of Louisville.

Concertino à Tre was written at the request of Matt and Kathy Karr for the Kentucky Center Chamber Players concert series in Louisville Kentucky. In exchange, Matt used his woodworking skills to build a beautiful piece of furniture for our house.

This piece is built around a semi-symmetrical structure, with the four trio movements as the cornerstones of the work. Each instrument has a solo movement to itself, while each of the three duet possibilities is also explored. A wide variety oftempos, moods, textures and playing styles is employed.

The last movement is a free retrograde of the first movement, while Trio 2 and Trio 3 are based partially on the same pitch motives. Similarly,each wind instrument's solo movement is related to the duet movement it plays with the piano.

Concertino à Tre was composed during a residency at the MacDowell Colony in the summer of 1995. The premiere was given by the current performers at a Kentucky Center Chamber Players concert. It has also been performedby the Trio Neos at the Franco Donatoni International Contemporary Music Festival in MexicoCity.

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University of Louisville
School of Music

presents

South Recital Hall
Saturday Afternoon
March 21, 1998
1:00 P.M.

Preparatory Department
Departmental Recital

Christmas Day Secrets — Dutton

Yang Choi, *piano* (Cherrix)

Minuet from 1st Partita — J.S. Bach (1685-1750)

Grace Choi, *piano* (Cherrix)

Allegro Appassionato — C. Saint-Saens (1835-1921)

Whitney Ellen Bair, *cello* (Chappars)
Mary Britton, *piano*

Toccata #2 — G. Anthiel (1900-1959)

Amy Britton, *piano* (Cherrix)

Theme and Variations — F. Strauss

Theme
Variation I
Variation II
Variation III
Variation IV
Variation V

Kim Hamilton, *horn* (Little)
Ellen Hamilton, *piano*

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Ars Vocalis announces the postponement of its March 22 recital in the University of Louisville School of Music's North Recital Hall due to baritone Lynn Thompson's month-long bout with flu. The program, comprised of works by Rebecca Clarke, Edvard Grieg, Ned Rorem, Francis Poulenc, and Louis Gruenberg, has been rescheduled to Tuesday, May 26, at 8:00 p.m. We apologize for any inconvenience.

KENTUCKY CENTER CHAMBER PLAYERS

UNIVERSITY OF LOUISVILLE
SCHOOL OF MUSIC
NORTH RECITAL HALL
22 MARCH 1998 3:00 PM

PROGRAM

Chansons madécasses (1925-26) — Maurice Ravel (1875-1937)
Text by Evariste-Désiré de Parny
Nahandove
Aoua!
Il est doux

Edith Davis, soprano — Megumi Ohkubo, cello
Kathleen Karr, flute — Joanna Goldstein, piano

INTERMISSION

Octet for Clarinet, Horn, Bassoon, and String Quintet, Op. 166 (1824) — Franz Schubert (1797-1828)
Adagio; allegro
Andante un poco mosso
Scherzo: Allegro vivace
Andante
Menuetto: Allegretto
Andante molto; allegro

Dallas Tidwell, clarinet — Cheri Lyon Kelley, violin
Kenneth Albrecht, horn — Christine Rutledge, viola
Matthew Karr, bassoon — Megumi Ohkubo, cello
Michael Davis, violin — Sidney King, bass

Please join us for a reception after the concert in the green room

Chansons madécasses (1925-26)
Text by Evariste-Désiré de Parny

Maurice Ravel
(1875-1937)

Those who know Ravel's orchestral and ballet music may be surprised by the Chansons madécasses (Madagascan Songs).
They are musically spare, subtle, immediately expressive of the text, and different in technique and form from the expectations with which one approaches art songs. They are closer in nature to accompanied recitative in being dominated and justified by the poetic text, but differ in having a sustained vocal tension. Repetitions of the text for the sake of musical form are avoided unless they are present in the text. Thus in the first song, a motive associated with the name of the beloved, Nahandove, recurs in variants concurrently with the text excepting one place where the flute reflects the desire of the poet. A series of fourths, as much a melodic style as a motive, recurs to mirror the intense expression in the text without becoming a refrain. I think these elements are what Ravel had in mind when he said "My Chansons madécasses are in no way Schoenbergian, but I do not know whether I should have been able to write them had Schoenberg never written." Both styles submerge form-defining motives into the generalized melodic line.

A book could be written about the expressive details of these songs, but I will point out only one: the instru-mentation of the first song. At the beginning the poet is alone, anticipating his beloved. His loneliness is caught in the sparse sonority of the voice and cello. As the poet says, "she comes!" the piano's fuller, more percussive texture takes over. The flute enters at the moment he catches sight of her to express his ecstasy. The roles of the instruments then elaborate on this pattern, as you will perceive.

Since form, expression, and even instrumentation find their justification in the text, the listener needs to be able to follow the text. I suggest that you study the texts, which have unexpected points of view on novel themes, before you hear the music.

Octet for Clarinet, Horn, Bassoon
and String Quintet, Op. 166 (1824)

Franz Schubert
(1797 - 1828)

The Octet was commissioned by Ferdinand, Count Troyer, an able clarinetist and member of Schubert's intensely devoted circle of friends. This intimate society of amateur musicians read his music in private salons in what they dubbed "Schubertiads." They were insatiable in demanding new scores, and Schubert gladly and indulgently supplied them, for he was always personally dependent upon his friends and greatly feared their loss, especially as he knew already that syphilis would cut short his life. The state of his mind is clearly transmitted to us in the music of the Octet. Mozart wrote for a circle of admirers, too, but in such compositions one hears very little more than charm. Schubert's music for his friends is much warmer and more-than-a-little touched with nostalgia. This is, indeed, music to be played by and among friends.

The count asked, it is said, that Schubert write for the circle a companion piece for Beethoven's Septet, Opus 20. Always a great admirer of Beethoven, Schubert drew upon several characteristics found in the Beethoven work. First, Schubert followed Beethoven's example of writing a six-movement suite or divertimento, rather than the standard four -movement sonata. The Octet adds a second dance (minuet) and a variation.Also the instruments are the same as Beethoven's Septet except for the addition of another second violin to make up the string quintet. The scherzo and minuet are the reverse of Beethoven's order, but otherwise the movements are identical. Schubertian, however, are the expressiveness and the lyricism.

First movement: F major, common time, Adagio. The slow introduction presents a dotted rhythm (you are going to hear a lot of that motive!) germinal to many later ideas. A change of tempo to allegro initiates the

first movement sonata form. The first theme, played by the first violin, is a vigorous, almost explosive burst of energy. The lyrical second theme with its repeated leaps of a minor sixth is given to the clarinet. (Schubert throughout provides beautiful solos for the clarinet in deference to the Count.) Unexpectedly the idea is in D minor and leads to considerable dramatic development in the key, but like many harmonic plans by Haydn,the expected key of C major, the dominant, is finally achieved only in the closing of the exposition. This closing theme, which is related by the dotted rhythm to the first theme, is a dialogue for violoncello and clarinet.

After an exciting development that touches on all of the material of the exposition, the recapitulation alters many details of instrumentation (e. g., the bassoon replaces the clarinet on the second theme). The climax comes in the coda as the tempo increases in speed and the winds and strings reinforce a powerful double forte. But suddenly peace breaks out in a quiet, Mozartian recollection of the second theme, sentimentally sung by the French horn as the movement comes to an end.

Second movement: B-flat Major (subdominant), 6/8 meter, Andante un poco mosso. The form is a grand binary with a second subject in G-flat major (the lowered submediant as in the first movement), which turns out to be a new contra-puntal melody floating above a restatement of the first theme. Schubert does not usually write such exquisite polyphony. Without an intervening development section, the first subject returns.

Third movement: F major, 3/4 meter, Allegro vivace. Though it is not so designated, the movement is a scherzo in a standard dance form with a trio (ABA). Again the clarinet is the leader of the wind trio.

Fourth movement C major, 2/4 meter throughout, Andante. The movement is a sixteen-bar theme and seven variations. The seventh, un poco più mosso, closes with a slower coda characterized by hushed tremolos in all of the instruments in turn.

Fifth movement: Minuet, F major (trio, B-flat), 3/4 meter, Allegretto. Rapid exchanges among the instruments make this the most colorful instrumentation in the octet. Typical is the opening in which the antecedent is played by the strings and the consequent by the winds.The first minuet is unusually artful. Its second part is elegantly elaborated and its close is highly varied.After the menuetto da capo, tne movement ends with a soft coda initiated by a lovely passage for the horn that recalls a simplified, lyrical version of the trio's principal motive.

Sixth movement: Introduction (Andante molto), F minor, common time, followed by the main tempo, allegro,in cut time. Finales are most frequently jolly, uncomplicated rondos intended to send the audience home feeling happily satisfied. The slow introduction indicates that this finale is a serious matter, an impression reinforced by the double dotted rhythms and the dramatic dynamics. The allegro begins with a theme exposed by the strings that begs for polyphonic development. Its Baroque flavor is enhanced by a staccato basso ostinato in the violoncello and double bass. But like its musical cousin, Mozart's famous finale to the Jupiter symphony, this finale sets the theme homophonically in the exposition of the sonata form. After the efficient modulation to C major, the second theme picks up a motive from the first theme (easy to hear because of the trill) and fashions from it a new melody. A shift into minor modes sets out upon the development section without a repetition of the exposition. Now the polyphonic possibilites of the two themes are presented in one of the most ecstatic developments Schubert ever wrote. A long pedal point on the dominant helps cool the fire and its resolution brings about a sturdy recapitulation. A coda adds new developments that finally yield to a return of the andante molto introduction with new ornaments for the first violin and followed once again by the first theme, now faster, (allegro molto) ending with a breathless accelerando that must have made all those friends of Franz Schubert, instruments in hand, stand up and cheer! Feel free to count yourself such a friend, if the mood is upon you.

Program Notes By: Robert Weaver

The Kentucky Center Chamber Players gratefully acknowledge the assistance of:

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University of Louisville School of Music
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II. AOUA!

Aoua! Méfiez-vous des blancs, habitants du rivage.

Du temps de nos pères, des blancs
descendirent dans cette île;
on leur dit: Voilà des terres
que vos femmes les cultivent.
Soyez justes, soyez bons et devenez nos frères.

Les blancs promirent, et cependant ils faisaient
des retranchements. Un fort menaçant s'éleva;
le tonnerre fut renfermé dans des bouches d'airain;
leurs prêtres voulurent nous donner un Dieu
que nous ne connaissons pas;
ils parlèrent enfin d'obéisance et d'esclavage:
Plutôt la mort! Le carnage fut long et terrible;
mais, malgré la foudre qu'ils vomissaient, et qui écrasait
des armées entières, ils furent tous exterminés.

Aoua! Méfiez-vous des blancs!

Nous avons vu de nouveaux tyrans, plus forts et plus
nombreux, planter leur pavillon sur le rivage:
le ciel a combattu pour nous;
il a fait tomber sur eux les pluies,
les tempêtes et les vents empoisonnés.
Ils ne sont plus, et nous vivons, et nous vivons libres.

Aoua! Méfiez-vous des blancs, habitants du rivage.

III. IL EST DOUX

Il est doux de se coucher durant la chaleur sous un arbre
touffu,et d'attendre que le vent du soir amène la fraicheur.
Femmes, approchez.
Tandis que je me repose ici sous un arbre touffu,
occupez mon oreille par vos accents prolongés;
répétéz la chanson de la jeune fille, lorsque ses doigts
tressent la natte, ou lorsqu'assise auprès du riz,
elle chasse les oiseaux avides.
Le chant plaît à mon âme;
la danse est pour moi presqu'aussi douce qu'un baiser.
Que vos pas soient lents, qu'ils imitent les attitudes
du plaisir et l'abandon de la volupte.
Le vent du soir se lève; la lune commence à briller
au travers des arbres de la montagne.
Allez, et préparez le repas.

II. ALAS!

Alas! Do not trust the white men, dwellers of the coast.

In the time of our fathers, white men
came to this isle;
we said to them: here is land
which your women may cultivate.
Be just, be good, and become our brothers.

The whites promised, and yet built
fortifications. A menacing fort was erected;
thunder was enclosed in mouths of brass;
their priests wanted to give us a god
which we did not know;
they spoke finally of obedience and slavery.
Better to die! The carnage was long and terrible;
but, despite the lightening they vomited and which
destroyed entire armies, they were all slain.

Alas! Do not trust the white men!

We have seen new tyrants, stronger and more
numerous, plant their flags upon the shore.
Heaven fought for us;
it made rain fall upon them,
and tempests and poisoned winds.
They are no more, and we live, and we live free.

Alas! Do not trust the white men, dwellers of the coast.

III. IT IS SWEET

It is sweet to lie in the heat of the day under a shady tree,
and await the evening wind to bring freshness.
Women, come.
As I rest here under a shady tree,
fill my ear with your slow accents;
sing again the song of the young girl, while her fingers
plait her braid, or seated by the rice,
she chases away the avid birds.
The song pleases my soul;
the dance is for me almost as sweet as a kiss.
May your step be slow, so that it imitates the attitudes
of pleasure and the abandon of voluptuousness.
The evening wind rises; the moon begins to shine
through the trees of the mountain.
Go, and prepare the feast.

I. NAHANDOVE

Nahandove, ô belle Nahandove!
L'oiseau nocturne a commencè ses cris,
la pleine lune brille sur ma tête,
et la rosée naissante humecte mes cheveux.
Voici l'heure: Qui peut t'arrêter,
Nahandove, ô belle Nahandove?

Le lit de feuilles est préparé;
je l'ai parsemé de fleurs
et d'herbes odoriférants,
il est digne de tes charmes,
Nahandove, ô belle Nahandove!

Elle vient.
J'ai reconnu la respiration précipitée
que donne une marche rapide;
j'entends le froissement de la pagne
qui l'enveloppe:
C'est elle, c'est elle, c'est
Nahandove, la belle Nahandove!

O reprends haleine, ma jeune amie;
repose-toi sur mes genoux.
Que ton regard est enchanteur,
que le mouvement de ton sein
est vif e délicieux sous la main qui le presse!
Tu souris, Nahandove, ô belle Nahandove!
Tes baisers pénètrent jusque'à l'âme;
tes caresses brûlent tous mes sens:arrête, ou
je vais mourir. Meurt-on de volupté,
Nahandove, ô belle Nahandove?

Le plaisir passe comme un éclair;
ta douce haleine s'affaiblit,
tes yeux humides se referment,
ta tête se penche mollement
et tes transports s'eteignent dans la languer,
jamais tu ne fus si belle,
Nahandove, ô belle Nahandove!

Tu pars, et je vais languir
dans les regrets et les désirs;
je languirai jusqu'au soir;
tu reviendras ce soir.
Nadandove, ô belle Nahandove!

I. NAHANDOVE

Nadandove, lovely Nahandove!
The nightbird has begun his call.
the full moon shines over my head.
and my hair is moist with falling dew.
The time is come: Who could delay you
Nahandove, o lovely Nahandove!

The bed of leaves is ready;
I have strewn it with flowers
and scented herbs,
it is worthy of your charms,
Nahandove, o lovely Nahandove!

She comes!
I hear her precipitate breath
caused by a rapid stride,
I hear the rustling of the garment
that covers her;
It is she, it is she, it is
Nahandove, lovely Nahandove!

O catch your breath, my young friend;
rest on my lap.
How your glance is a charmer,
How the movement of your breast
is lively and delicious to the pressing hand!
You smile, Nahandove, lovely Nahandove!
Your kisses penetrate the soul,
your carresses inflame my senses: stop, or
I shall die. Can one die of voluptuousness?
Nahandove, o lovely Nahandove?

Delight passes like lightening;
your sweet breath softens,
your moist eyes close,
your head sings gently,
and your rapture is extinguished by languor.
You have never been lovelier,
Nahandove, o lovely Nahandove!

You go, and I languish
in regret and desire;
I will languish until evening;
you will return his evening.
Nahandove, o lovely Nahandove

EXTRA! EXTRA!

JAMEY AEBERSOLD JOINS THE ARMY!

For an evening of hot jazz at the PAC.



In Concert

The 113th ARMY JAZZ BAND

Featuring

Jamey Aebersold, Guest Saxophonist

Tuesday, 24 March 1998 , 7:30 pm

at

The Powers Alumni Performing Arts Center (PAPAC), Fort Knox, KY

(Building 7469 on the corner of Missouri and Dixie Streets Next to Fort Knox High School)

FREE ADMISSION

For More Information/Directions, Contact The 113th ARMY BAND at (502) 624-1595.

Also Join Mr. Aebersold at 3:30 pm for improvisation clinic at PAPAC.

Bring your instrument and sit in!

University of Louisville
School of Music

presents

Bird Recital Hall
Tuesday Evening
March 24, 1998
8:00 P.M.

Student Chamber Music Recital
Nella Hunkins, *director*

Trio No. 1 Allegro Moderato K.496 — W.A. Mozart

Rachel Blanton, *violin*
Dana Pierce, *cello*
Scott Keller, *piano*

Quartet Op. 18 No. 1 Allegro — L. van Beethoven
Quartet Op. 49 No. 1 Moderato — D. Schostkovich

The Jordan Quartet
Chris Jordan, Chris Lerner,
Julia Bates, Lisa Lies

Quartet Op. 77 No. 1 in G Major — J. Haydn
Quartet in D Major Allegro Moderato — A. Borodin

Le Pozo Quartet
Paola Manrique, *violin*
Felix Cooper, *violin*
Lora Unger, *viola*
Dana Pierce, *cello*

Piano Trio Op. 70 No. 1 "The Ghost" — L. van Beethoven

Marie Racine, *violin*
Tim Donaldson, *cello*
Makiko Suzuki, *piano*

Madrigal Trio Sonata — B. Martinu
Moderato Allegro

The Contemporary Madrigalists
Kilian Kubala, *flute*
Kristanne Harden, *violin*
Sinae Kim, *piano*

Quartet in C Major K. 155 Allegro Moderate — W.A. Mozart
Quartet in F, Modéré — M. Ravel

The Ravel Quartet
Lakshini Ananthakrishnan, *violin*
Maggie Rivage-Seul, *violin*
Toni Robinson, *viola*
Tim Donaldson, *cello*

Air transcribed for Cello Ensemble — J.S. Bach

The Cellists
Lisa Lies
Tim Donaldson
Dana Pierce
Katherine Fulkerson
Tony Johnson

University of Louisville
School of Music

presents

Bird Recital Hall
Thursday Afternoon
March 26, 1998
2:00 P.M.

Convocation Program
Frederick Speck and **Paul Brink**

Fantasma/Cantos — Toru Takemitsu (1930-1996)

discussed by Dr. Speck

Silver Ladders — Joan Tower (b.1938)

discussed by Dr. Brink

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1985 - Witold Lutoslawski	Symphony No. 3
1986 - György Ligeti	Etudes for Piano
1987 - Harrison Birtwhistle	*The Mask of Orpheus*
1989 - Chinary Ung	*Inner Voices*
1990 - Joan Tower	*Silver Ladders*
1991 - John Corigliano	Symphony No. 1
1992 - Krzysztof Penderecki	Adagio for Large Orchestra
1993 - Karel Husa	Concerto for Violoncello and Orchestra
1994 - Toru Takemitsu	*Fantasma/Cantos*
1995 - John Adams	Violin Concerto
1996 - Ivan Tcherepnin	Concerto for Violin, 'Cello and Orchestra
1997 - Simon Bainbridge	*Ad Ora Incerta*
1998 - to be announced in May	

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University of Louisville
Dance Academy

presents

A

Lecture/Demonstration

North Recital Hall
Friday Evening
March 27, 1998
7:30 P.M.

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Welcome and Introduction — Cynthia Bronner, Chuck Bronson

Accompanist — Ruth Gilbert

BARRE

Beginning
Nan Bogard
Alexandra Arnold

Level I
Rebecca Chaney
Amy Franz

Level II
Lesley Bormann
Francisco Estevez

Level III
Courtney Kirkwood
Jane Mattingly

Level IV
Angela Hook
Mikelle Hicks

Level V
Sujing Qiu
Hannah Swope

Apprentice I
Brooke Fusting
Katie Mattingly

Apprentice 2
Sarah Rosenberg
Emory Zink

CENTER

Beginner		
Alexandria Arnold	Nancy Bogard	Rebekah Hildabrand
Noah Lutz	Klara Nichter	Dawn Peterson
Erin Stamper	Yoo Jin Cho	Briana Tichenor
Level I		
Claire Adams	Ashley Ballard	Stephanie Bronner
Amanda Bronson	Rebecca Chaney	Amy Franz
Micah Gardner	Kate Grigsby	Mallory Koestel
Megan Maller	Rebecca Reichert	Alyssa Yson
Level II		
Erin Aufox	Lesley Bormann	Rachel Bradshaw
Laura Durham	Francisco Estevez	Katherine Foree
Megan Hildabrand	Whitney Huelhls	Amanda Katzman
Emily Keedy	Katie Morris	Hillary Ann Swartz
Cecile Yu		
Level III		
Megan Anderson	Leah Bogomolsky	Courtney Kirkwood
Sarah Lutz	Jane Mattingly	Katie McNeal
McKinley Nicoson	Elizabeth Souza	
Level IV		
Olivia Bentley	Brittany Bradshaw	Ellie Brooks
Rebecca Bruning	Liz Cunningham	Isabel Estevez
Elizabeth Foree	Mikelle Hicks	Angela Hook
Kara Maller	Leiz Masolo	Elizabeth Reichert

Intermission

Level V

Jennifer Byrd
Laura Hettinger
Cassie Miller
Katherine Steinbock
Allison Cash
Maggie Hoy
Sujing Qiu
Hannah Swope
Stephanie Ellis
Hannah Kandle
Allison Shelton

Apprentice I

Brooke Fusting
Irina Khasin
Lena Nash
Molly Jacobs
Megan Koestel
Martha Ann Underhill
Vontoya Johnson
Katie Mattingly
Katie Wetzel

Apprentice 2

Ellie Bogard
Rachel Cundiff
Becky Meyer
Claire Willey
Claire Cecil
Carolyn Hatfield
Kim Newstadt
Emory Zink
Eliza Coleman
Stacey Lentz
Sarah Rosenberg

ENCHAINMENT - *Seasonal Interlude* — **Tchaikovsky**
Choreography — **Cynthia Bronner**

Brooke Fusting
Irina Khasin
Lena Nash
Molly Jacobs
Megan Koestel
Martha Ann Underhill
Vontoya Johnson
Katie Mattingly
Katie Wetzel

ENCHAINMENT - *Raymonda Variations* — **Glazonov**
Choreography — **Chuck Bronson**

Ellie Bogard
Rachel Cundiff
Becky Meyer
Claire Willey
Claire Cecil
Carolyn Hatfield
Kim Newstadt
Emory Zink
Eliza Coleman
Stacey Lentz
Sarah Rosenberg

Herbert Koerselman, Dean
University of Louisville School of Music

Cynthia Bronner
Co-Director, Dance Academy

Chuck Bronson
Co-Director, Dance Academy

Judith Hake
Administrative Assistant, Dance Academy

Faculty
Cynthia Bronner
Chuck Bronson
Kathleen Anderson
Beth McNeill
Missy Sutherland
Janet Witzleben

Staff Accompanists
Carol Cole
Brian Davis
Ruth Gilbert
Izabella Manulkina

Upcoming Performances
25th Anniversary Gala

May 8 - 7:30 P.M.
May 9 - 7:30 P.M.

Stemm Auditorium, Ogle Center,
Indiana University Southeast

University of Louisville
School of Music
presents

Bird Recital Hall
Sunday Evening
March 29, 1998
8:00 P.M.

Graduate Recital
Dennis Davis, *guitar*
Student of **David Dolata**

Prelude — John Dowland (1562-1626)

The Most High and Mighty Christianus the Fourth, King of Denmark, His Galliard

A Fancy

***

Suite in E Major BWV 1006a — J.S. Bach (1685-1750)
- Prelude
- Loure
- Gavotte en Rondeau
- Menuett I
- Menuett II
- Bourrée
- Gigue

Intermission

The Five Bagatelles (1971) — Sir William Walton (1902-1983)
- Allegro
- Lento: Tempo di Vals
- Alla Cubana
- Sempre espressivo
- Con Slancio

***

Grand Solo (Opus 14) — Fernando Sor (1778-1839)
- Introduction
- Allegro

Given in partial fulfillment of the Masters of Music degree.

Program Notes

The lute and guitar have coexisted since before the Renaissance. The physical similarities between the two instruments help perpetuate a common myth that the guitar is a descendant of the lute. Actually, their relationship is best described as "cousinly". Music originally written for the lute provides the modern guitarist with a wealth of prestigious literature.

John Dowland was one of the greatest musicians of the Elizabethan age - a time when the popularity of the lute reigned supreme among all instruments. Despite his popularity, Dowland spent much of his life away from England in the service of the Continental courts; largely a result of his suspected Catholic sympathies. He was unable to obtain an English court position until 1612 when he received an appointment from King James I. This particular *Prelude* is improvisational and provides the performer a chance to 'check his tuning' and 'warm his hands'. Dowland wrote *The Most High and Mighty Christianus the Fourth, King of Denmark, His Galliard,* while employed by the King of Denmark from 1598 to1606. *The Fancy,* though anonymous and untitled, exhibits many of Dowland's attributing trademarks. According to English musicologist Basil Lam "...the lute writing suggests the master, especially in the final section, with its fantastically elaborated tonic pedal". The unorthodox use of the capo in tonight's performance raises the guitar's pitch level to that of the lute and permits the maintenance of the integrity of the original bass line.

The *Suite in E Major BWV 1006a* by Johann Sebastian Bach is another work acquired from lute repertoire. This suite is Bach's own transcription of his Partita III in the same key for unaccompanied violin. Baroque scholar Nigel North even suggests that the lute version may have preceded the violin version. The *Prelude* is followed by five stylized dances - *Loure, Gavotte en Rondeau, Minuett I & II, Bourrée and Gigue*. The *Loure* (not louré, an adverbial form) was originally a bagpipe dance with a rustic quality. The *Menuett* movement constitutes a pair of contrasting minuets which precipitates the later minuet and trio form.

English music has regained a prominence in the 20th century which is rivaled only by the Elizabethan era. William Walton is one of many talented British composers who have served as a catalyst for this resurgence. His compositional style contains a flare and spontaniety which critics described as "too clever for his own good". *The Five Bagatelles* (a somewhat paradoxical use of the term which is French for "trifle") was commissioned by Julian Bream and dedicated to Malcolm Arnold on his 50th birthday.

Active mainly in London, Paris, and St. Petersburg, the Spanish guitarist Fernando Sor began composing around ten years after the death of Mozart and died shortly before Wagner debuted the *Flying Dutchman*. Though a contemporary of the Romantic composers, Sor was immensely influenced by Mozart and the Viennese Classical style in particular. His *Grand Solo,* Opus 14, embodies the balance of Mozart's Viennese style and yet it captures the fire and finesse of the music of the Romantic period.

University of Louisville
School of Music

presents

Bird Recital Hall
Monday Evening
March 30, 1998
7:00 P.M.

Jazz Combo Program
Jerry Tolson, Mike Tracy,
Tyrone Wheeler, *directors*

"Bud Powell" Combo
(Crews)

Misty — Erroll Garner (1921-1977)

Midnight Waltz — Cedar Walton (b. 1934)

Roland Arnold, *Flute*
Jim Straub, *Trumpet*
Robert Van Leer, *Tenor Sax*
Dick Lehman, *Drums*
John Scharfenberger, *Bass*

"Thelonius Monk" Combo
(Crews)

Blues March — Benny Golson (b. 1929)

Pent-up House — Sonny Rollins (b. 1929)

Justin Cook, *Tenor Sax*
Roger Levering, *Trumpet*
James Peterson, *Alto Sax*
Aaron McKee, *Drums*
Patrick O'Rourke, *Bass*

"Oscar Peterson" Combo
(Wheeler)

Monk's Dream	Thelonius Monk (1917-1982)
Orange Was the Color of Her Dress	Charles Mingus (1922-1979)
Maiden Voyage	Herbie Hancock (b. 1940)

Jason Fisher, *Trumpet*
Mac Abercrombie, *Trombone*
Ochion Jewell, *Tenor Sax*
Steve Presley, *Piano*
Aaron May, *Bass*
Charlie Wetzelberger, *Drums*

"Chick Corea" Combo
(Tolson)

This I Dig of You	Hank Mobley (1930-1986)
I'll Remember April	Don Raye (b. 1909) Gene DePaul (b. 1919) Patricia Johnson (1922-1953)

Charles Ferris, *Trumpet*
Dwight Wiest, *Alto Sax*
Mike Smith, *Trombone*
Jody Wade, *Piano*
Dan Behringer, *Guitar*
Kyle Kegerreis, *Bass*
Quinn Blandford, *Drums*

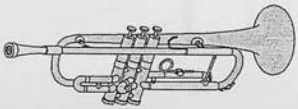
"Keith Jarrett" Combo
(Tracy)

If I Should Lose You	Leo Robin Ralph Rainger
Everything Happens To Me	Matt Dennis
One for the Woofer	Billy Taylor (b. 1921)

Todd Hildreth, *Piano*
Chris Fitzgerald, *Bass*
Gary Claude, *Drums*



The Fourth Annual
FACULTY JAZZ CONCERT



March 31, 1998
Tuesday, 8:00 PM
University of Louisville School of Music

A Bicentennial Celebration Concert

SCHOLARSHIP FUND RAISER

Personnel

Jamey Aebersold Alto Sax
John La Barbera Trumpet
Kristy Norter Alto & Tenor Sax
Jerry Tolson Alto Sax, Vocals
Steve Crews Piano
Michael Ferraraccio Drums
Tyrone Wheeler Bass

Tickets: $5.00 admission ($3.00 for students)

All proceeds benefit the Fr. Vernon Robertson Music Scholarship



University of Louisville

School of Music

in conjunction with

U of L Alumni Association

present a

Bicentennial Celebration Event

Faculty Jazz Concert IV

Scholarship Benefit

Tuesday Evening
March 31, 1998
8:00 p.m.
North Recital Hall

Smoking is not permitted in the School of Music Building. In the unlikely event of fire or other emergency, please walk - not run - to the nearest exit. The use of recording devices is strictly prohibited. Please silence electronic watches, phones, and pagers.

This evening's concert is dedicated to the memory of Fr. Vernon Robertson, a man of conscience and compassion, who dearly loved his people, his Church and his music.

Program

Secret Love	Mitchell Parish (b. 1900)
Between the Devil and the Deep Blue Sea	Harold Arlen (1905-1986) arr. Steve Crews
Nature Boy	Eden Ahbez (c. 1948) arr. Jerry Tolson
North-South	Steve Crews (b. 1953)
You Don't Know What Love Is	Don Raye (b. 1909) arr. Jamey Abersold
No Fuss, No Muss	Jerry Tolson (b. 1954)
The Very Thought of You	Ray Noble (1907-1978)
Dijonaise	Jerry Tolson
The Shannon Shuffle	Steve Crews

Ensemble Members

Jamey Aebersold, *alto sax*
John LaBarbera, *trumpet*
Kristy Norter, *alto & tenor sax*
Jerry Tolson, *alto sax & vocal*
Steve Crews, *piano*
Michael Ferraraccio, *drums*
Tyrone Wheeler, *bass*

All proceeds from the admission charge will benefit the Fr. Vernon Robertson Music Scholarship

Special Thanks to:
The School of Music Alumni Association
Louisville Jazz Society
Delta Omicron

About the Artists

Jamey Aebersold is a nationally-known saxophonist and authority on jazz education and improvisation. He has developed over 80 play-along book and recording sets and various supplemental aids for the development of improvisational skills. Mr. Aebersold was one of the first to encourage small group classes which concentrate on jazz improvisation and is director of the Summer Jazz Workshops which now have a 20-year record. He feels that improvisation is something all people can do. His clinics and lectures concentrate on demonstrating how the creative and spontaneous nature of each person can be brought to light.

Steve Crews, Assistant Professor of Class Piano and Jazz Studies, earned both the Bachelor of Music and Master of Music degrees from the University of Louisville. From 1978-90, he taught Piano and Music Literature at Bellarmine College. He has performed in jazz festivals from Perm, Russia to Cork, Ireland. He was the recipient of the **1991 "Musician of the Year" Award** (Local 11-637).

Mr. Crews received the **1995 Al Smith's Artist Fellowship in Composition.** He has been a featured soloist with the Louisville SuperPops. Mr. Crews is a clinician at the annual Jamey Aebersold Jazz Workshop and is founder and pianist of the jazz quartet Soundchaser. Mr. Crews is former president of the School of Music Alumni Association and current secretary of the Louisville Jazz Society.

Michael Ferraraccio received his B.M. from New York University and Cornell University, and his M.M. from the University of Louisville. Performance credits include performances with Dizzy Gillespie, Jaki Byard, James Moody, Karlton Hester and Greg Abattc. He has worked extensively throughout the New York Metropolitan area, performing in a wide variety of venues and settings, and has also toured and performed throughout the United States and Europe. He is currently working on his doctoral degree at the University of Louisville School of Law.

John LaBarbera is one of the most respected composer/arrangers in the field of music today. His works have been recorded and performed by Buddy Rich, Woody Herman, Count Basie, Dizzy Gillespie, Mel Torme, Chaka Khan, Harry James, Bill Watrous, Dan Hill, Doc Severinson, The Glenn Miller Orchestra, Al Cohn and Phil Woods just to name a few. He has received gold and platinum awards as producer and arranger. Mr. LaBarbera is co-founder of **DIVA: No Man's Band.**

Mr. LaBarbera, Assistant Professor of Music, has implemented courses in Jazz, Music Industry, and MIDI/Computer techniques in music. He is active as a clinician and lecturer in colleges and high schools throughout the U.S. and abroad. Mr. LaBarbera is a two time recipient of **The National Endowment for the Arts Award for Jazz Composition** and his published works are considered standards in the field of jazz education. He is jazz editor of the International Trumpet Guild.

Kristy Norter received her undergraduate degree in Jazz Studies from Indiana University and her Master of Saxophone Performance from the Cincinnati College Conservatory of Music. Her performing credits include appearances with Fred Hersch, Arturo Sandoval, Buddy DeFranco and Tim Hagens.

In addition to teaching saxophone at the University of Louisville, Ms. Norter is on the faculty of the Stivers School of the Arts in Dayton, Ohio. Beyond the classroom, she maintains an active performing career, receiving accolades for her recording studio work.

Jerry Tolson, Assistant Professor in Music Education and Jazz Studies, has held positions at Central College (IA), the University of Nebraska-Omaha, and several Iowa high schools. Mr. Tolson holds degrees from Drake University and the University of North Texas in music education. He has done additional work at the Berklee School of Music, the University of Wisconsin and the University of Colorado. He is an active composer, clinician, and adjudicator in the jazz idiom. He conducts both instrumental and vocal jazz ensembles as well as combos at U of L.

Mr. Tolson's professional affiliations include the Kentucky Music Educators Association, National Band Association, MENC, CBDNA, AF of M, the College Music Society, Louisville Jazz Society, and the International Association of Jazz Educators, where he serves as recording secretary.

Tyrone Wheeler is a recent addition to the Jazz Studies Faculty. Mr. Wheeler is recognized as one of the leading acoustic and electric bassists in the region. He is a student of all styles having studied classical, jazz, and many popular styles. He was the recipient of a **National Endowment for the Arts Grant** to study with jazz great Rufus Reid.

Mr Wheeler is a valued member of the Jamey Aebersold Summer Jazz Clinics, teaching bass master classes and ensembles. In addition, he has recorded a number of albums in the *Aebersold Play-A-Long* series. His teaching duties include directing combos and private bass instruction through the Preparatory Department.

University of Louisville
School of Music

presents

Senior Recital

David Walker, *guitar, lute, theorbo*

Student of **David Dolata**

Bird Recital Hall
Tuesday Evening
March 31, 1998
8:00 P.M.

Given in partial fulfillment of Bachelor of Music degree

Smoking is not permitted in the School of Music Building. In the unlikely event of fire or other emergency, please walk - not run - to the nearest exit. The use of recording devices is strictly prohibited. Please silence electronic watches, phones and pagers.

Toccata arpeggiata — Giovanni Kapsberger (c.1580-1651)

Cromatica corrente — Bellerofonte Castaldi (1580-1649)

Cecchina corrente

Un bocconcino di fantasia

theorbo

Solo for El-Guitar — Pelle Gudmundsen-Holmgreen (b.1932)

electric guitar

Homenaje — Manuel de Falla (1876-1946)

guitar

PAUSE

Campero — Astor Piazzolla (1921-1992)

Tristón

Compadre

guitar

Tarleton's Risurrectione — John Dowland (c.1563-1626)

Semper Dowland Semper Dolens

A Fancy

lute

Sarabande — Francis Poulenc (1899-1963)

guitar

NOTES

Tonight's program is an unusual potpourri of music from the Renaissance and Baroque periods as well as the twentieth century. Although some of these works may seem unrelated, together they demonstrate several important aspects of the long history of solo plucked instrumental repertoire.

The Instruments

The guitar and lute both belong to closely related families which have coexisted since the Middle Ages. The precise origins of the guitar are unknown. It is presumed by some to be a descendant of the Greek kythara, while others trace its roots to Mesopotamia and the Middle East in conjunction with the oud. The oud came to Europe from the Middle East during the Moorish conquests of southern Europe. The invading Moors brought with them this traditional Eastern bowl-backed instrument which eventually spawned the European lute.

During much of the Renaissance and some of the Baroque period, the flat-backed guitar was considered a vulgar inferior to its aristocratic cousin, the lute. The Renaissance guitar was small by modern standards and was equipped with four courses, or pairs of strings tuned in unison and played as one string. The guitar was mostly used for strumming in folk song contexts until Baroque times, when a fifth course was added, and guitarists began composing in more formal contexts. In the beginning of the Classical period, the guitar became very popular as a solo instrument. Several structural changes at this time made it more versatile and useful in increasingly complex solo music: courses were abandoned in favor of the single-string configuration found on today's instruments, and a sixth string was added. However, the fortepiano quickly overshadowed the guitar as the eighteenth century wore on. Towards the end of the nineteenth century and into the twentieth century, the guitar began to rise out of relative obscurity, boosted by newer structural developments and the performing efforts of Andres Segovia. In the 1930's, electric guitars were developed and used in jazz and blues, and ultimately became a standard presence in much of today's popular music. Contemporary composers have begun to experiment with the electric guitar as a viable alternative to the much quieter classical guitar.

From the beginning of the Renaissance, the lute was extremely popular and was endowed with a rich repertoire of both solo and consort music. As the sixteenth century progressed, lute makers began to add more bass strings to the standard six-course lute; by the end of the Renaissance, ten-course lutes were not uncommon. The instrument featured tonight is an example of a seven-course lute, a fairly standard complement for mid to late Renaissance lutes. The theorbo, or chitarrone, originated around 1580. Since a theorbo could have as many as nineteen courses, it became a massive instrument, requiring greater length to accommodate the lower pitched bass strings. Its many use was accompanying singers, both in chamber and theatrical settings, although a few theorbists composed solo music. Tonight's theorbo is a fourteen-course instrument which seems to have been the most common configuration. By the end of the Baroque era, the lute family was virtually ignored by the general music populace, and has only seen a resurgence in recent decades, resulting from historically-informed performances of Renaissance and Baroque music.

The Music

Giovanni Kapsberger was noted as a lute and theorbo virtuoso, as well as a composer. He was active in Rome, under the patronage of the papal family. *Toccata Arpeggiata*, a swirling mass of semi-chromatic harmonies, points towards the color and richness found in later Baroque harmony. Kapsberger's contemporary, Bellerofonte Castaldi, was of a different breed, however. Castaldi was a political satirist, duelist, poet, engraver, as well as an amateur musician. He was notorious for his attraction to brothels,

civil unrest, and vendetta duels. His music tends to hearken back to the Renaissance, with his vocal polyphony-influenced *Un bocconcino di fantasia*, "a little morsel of fantasy." *Cecchina corrente* is considered by some to have been written for Francesca [Cecchina], the daughter of Giulio Caccini, herself a theorbist. *Cromatica corrente* is an odd piece, a seeming parody of the chromaticism found in late-Renaissance madrigals by composers such as Gesualdo.

Pelle Gudmunsen-Holmgreen is a self proclaimed pessemist outsider of contemporary Danish music. He composes using "musical left-overs": car horns, industrial noises, etc. He likes to look at an idea in one way, and then turn it around to view it from a different perspective. This approach is evident in his *Solo for El-Guitar*, a piece incorporating left-over aspects of serialism and minimalism. He describes the pitch source material for this piece as "D - E - F sharp and surroundings." His rhythmic sources are the Fibonacci series (2-3-5-8-13-21-etc.) and the Golden Section rule. For movement IV, he indicates merely that the performer is to "tune the guitar," perhaps a reflection of practicality, sense of humor, or both.

In 1920, the French government commissioned Manuel de Falla, one of the leading Spanish composers of the time, to write a piece in honor of Claude Debussy, who had died two years previously. De Falla responded with *Homenaje*, which is, ironically, the only piece he ever wrote specifically for the guitar. He incorporates habanera rhythms found in Debussy's *La Puerto del Vino*, and musical quotations from *Soirée dans Granada*. When the French government responded negatively to the instrumentation of the piece — after all Debussy was a pianist — de Falla quickly arranged it for piano and then later incorporated it into his symphonic suite, *Homenajes*.

Astor Piazzolla grew up in New York and Argentina, learning jazz and tango music. While in Paris, studying with Nadia Boulanger, he began composing in a genre he called "Nuevo Tango", his own unique blend of these two idioms. He defined Nuevo Tango as follows: "Tango + tragedy + comedy + whorehouse = Nuevo Tango." Tango traditionalists responded negatively to this "defiling" of the tango, so in many ways Piazzolla was an outcast from his own musical traditions. The three pieces heard tonight are from a collection of five pieces, the only ones written by Piazzolla for solo guitar. *Campero* and *Compadre* exhibit Piazzolla's influences in their tango rhythms and jazz influenced harmonies. Tristón, in contrast, contains little tango influence, and consists more of haunting harmonic progressions which reveal a more somber side of Astor Piazzolla.

John Dowland was considered by many to be the finest lutenist in Elizabethan England. He was educated at both Cambridge and Oxford and was employed by royalty all over continental Europe. He was never able to obtain a post in the court of Queen Elizabeth, however, a frustration that plagued him all of his life. Dowland was known to suffer from intense bouts of depression, a facet of his personality reflected in his melancholy music. *Semper Dowland Semper Dolens* is one of his most mournful works, written during a time when he was in particularly low spirits, due in part to unkind words from younger lutenists and his perpetual inability to procure a position at the English court. *A Fancy* demonstrates the improvisatory nature of many of Dowland's performances, while *Tarleton's Risurrectione* was written for a stage clown in Shakespeare's theatre company.

Sarabande is the only piece Francis Poulenc wrote for the guitar, which is unusual given its brevity. He wrote this piece in 1960 for Ida Presti, a French virtuoso guitarist. Nothing is known of their relationship except for the dedication to Presti on the manuscript. This short work demonstrates Poulenc's affinity for pure melody, and serves as a beautiful lullaby to bring tonight's program to a close.

University of Louisville
School of Music
presents

North Recital Hall
Wednesday Evening
April 1, 1998
8:00 P.M.

Faculty Chamber Artists Series
Edith Davis, *soprano*,
Nella Hunkins, *cello*
Dallas Tidwell, *clarinet*,
Kyle Linscheid, *piano*

Program

Time Pieces, Op. 43 — Robert Muczinski (b. 1929)
- Allegro risoluto
- Andante expressivo
- Allegro moderato
- Introduction: Andante molto-Allegro energico

Trio in A Minor, Op. 114 — Johannes Brahms (1833-1897)
- Allegro
- Adagio
- Andantino grazioso
- Allegro

Intermission

Non temer, amato bene K.505 — W.A. Mozart (1756-1791) (arr. Dallas Tidwell)

Befreit Op. 39, No. 4 — Richard Strauss (1864-1949)
Morgen Op. 27, No. 4
Kling Op. 48, No. 3

Trois Bourrées — Joseph Canteloube (1879-1957) (arr. Dallas Tidwell)
- L'aïo dè rotso
- Ound' onorèn gorda?
- Obal, din lou Limouzi

Baïlèro
Malurous qu'o uno fenno

YOU ARE CORDIALLY INVITED TO ATTEND

PROFESSOR DON FRANKLIN

BINGHAM PROFESSOR IN MUSIC HISTORY, 1998

"TRACING THE ORIGINS OF BACH'S ST. JOHN PASSION"

ILLUSTRATED LECTURE

WEDNESDAY EVENING
APRIL 1, 1998
5:30 p.m.

MARY BINGHAM ROOM
UNIVERSITY CLUB

RECEPTION FOLLOWING IN BARRY BINGHAM LIBRARY

PLEASE NOTE THAT OUR FACULTY, STUDENTS, AND TIMECHANGE WILL BE PERFORMING. I HOPE THAT MANY OF YOU WILL BE ABLE TO ATTEND.

JEAN CHRISTENSEN

University of Louisville
School of Music

presents

Recital Hall
Thursday Afternoon
April 2, 1998
2:00 P.M.

Convocation

Twilight Dreams — Herbert L. Clarke (1867-1945)

John T. McCoy, *cornet*, (Tunnell, 433)
Katie Stern, *piano*

Acht Stücke — Paul Hindemith (1895-1963)

Bonnie Doyle, *flute*, (Fuge, 104)

What Did You Do Today At Jeffey's House? — Peter Schikele (b. 1935)

I. "First we had a parade."
II. "After lunch Jeffey's Mom mad us take a nap."
III. "Then we did a carnival with a haunted house and dancing bears."

Edward Barzee, *horn*, (Oliver, 412)
Chunli Xu, *piano*

Solo de concours — Theo Charlier

Daniel Hazelton, *trumpet*, (Tunnell, 104)
Bonnie Lee, *piano*

Danse de la Chèvre — Arthur Honneger (1892-1955)

Andy Brown, *flute*, (Fuge, 204)

Beale Street Blues — W.C. Handy (1875-1958) arr. Luther Henderson

Scherzo — John Cheetham (b. 1939)

Brass Quintet
Daniel Hazelton, *trumpet*, DeWayne Venzen, *trumpet*,
Mac Abercrombie, *trombone*, Chris Ball, *horn*, Chris Bettler, *tuba*

University of Louisville
School of Music
presents

North Recital Hall
Thursday Evening
April 2, 1998
7:30 P.M.

Recital
Amy Darbyshire, *percussion*
Student of **Chad Stoltenberg**

Two Mexican Dances for Marimba — Gordon Stout (b. 1952)

Praeludium 21 in B-flat Major from The Well Tempered Clavier Vol. 1 BWV 866 — J.S. Bach (1685-1750)

Duo for Double Bass and Percussion — Scott Daugherty (b. 1974)

Jim Bates, *double bass*

Intermission

Wooden Music For Two Marimbas — Rich O'Meara (b. 1957)

Chad Stoltenberg, *marimba*

A Minute of News — Eugene Novotney (b. 1960)

Sonata for Timpani — John Beck (b.1933)

I. Mysteriously
II. Jazz-like
III. Fast

Etude in C Major Op. 6 No. 10 — Clair Omar Musser (b. 1901)

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Women In Music

Celebrating Women's History Month

Londa Crenshaw

Soni Thompson

Kathy Weisbach

Meredith Dooley



April 3rd, 11 A.M. - 1 P.M.

U of L Humanities Room 100

Sponsored by the Women's Center Student Advisory Cmte.

Artwork compliments of Jeaneen Barnhart

University of Louisville
School of Music

presents

CONCERT BAND
Eric Becher, *Director*

and

SYMPHONIC *BAND*
Frederick Speck, *Director*

North Recital Hall
Sunday Afternoon
April 5, 1998
3:00 P.M.

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The Concert Band

Marche Hongroise - Rakoczy from "Damnation of Faust" — Hector Berlioz, arr. Leonard B. Smith

Chorale and Shaker Dance — John Zdechlik

Alan J. Greener, *Guest Conductor*

Suite No. 1 for Concert Band from "The Pied Piper Ballet" — Adam B. Levowitz

III. In The Factory

Chris Cooper, *Guest Conductor*

Variants on a Mediaeval Tune — Norman Dello Joio

Folk Dances — Dimitri Shostakovich, arr. H. Robert Reynolds

Intermission

The Symphonic Band

Bicentennial Fanfare (1998) — Frederick Speck (b. 1955)

Concerto (1803) — Johann Nepomuk Hummel (1778-1837), edited by Armando Ghitalla, Wind Orchestration by John Corley

II. Andande

III. Rondo

Jennifer Mills, *trumpet*

Concerto Competition Winner

La Fiesta Mexicana (1949) — H. Owen Reed (b.1910)

I. Prelude and Aztec Dance

II. Mass

III. Fiesta

Concert Band Personnel

Flute
Andy Brown*
Melodi Cook
Elisha Epley
Katherine Mendez
Sarah Pershke
Maree Whittaker

Piccolo
Laura Miracle

Oboe
Barbara Keys*

Bassoon
Luke Hall*

Clarinet
Heather Alden
Misty Curry
Emily Green
Polly Matthews
Dwight Wiest*

Alto Sax
Joe Bowers*
Will Spiro

Bari Sax
Deon Wade

French Horn
Mark Casper
Jacquie Grammer*
Eduardo Newman
Mary Schutte

Cornet/Trumpet
Tina Broaddus
Samantha Chaney
Jason Fisher
Chris LaBarbera
Roger Levering*
John McCoy
Andrew Scott
Jackie Wead

Trombone
Mac Abercrombie*
Randy Bullock
Boris Rasputnis

Bass Trombone
Victoria McAlister

Euphonium
Jesse Hargis
Fred Meyer*

Tuba
John Fourhman*
Zephaniah T. James
Samuel A. McGuire
Kyle Senamontry

Percussion
Scott Baldwin*
Quinn Blandford
Dave Deshefsky
Mark Harting

*Principals

Symphonic Band Personnel

Flutes

Carla Babiasz	Louisville KY
Zarrell Burres	Louisville KY
Bonnie Doyle	West Point NY
Amalie Drury+	Louisville KY

Oboe/English Horn

Sarah Conklin	Murray KY
Barbara Keys*+	Louisville KY

Clarinets

Anthony Allgeier	Georgetown IN
Joey Catilla	Ft. Thomas KY
Kristin Drown	Louisville KY
Kate Gaines	Sadieville KY
Laura Markey	Florence KY
Raphael Starr+	Radcliff KY
Ann Vickers	Elizabethtown KY
Jessica Young	Louisville KY
Alicia Wettig	Louisville KY
Evelyn Wu	Taipei Taiwan

Bass Clarinet

Jennifer Korfhage	Louisville KY

Bassoon

Sarah Florini+	Evansville IN

Alto Saxophones

Dwight Wiest*+	Salt Lake City UT
Ochion Jewell	Gray KY

Tenor Saxophone

Justin Cook	Elizabethtown KY

Baritone Saxophone

Amos Peterson	Evansville IN

Horns

Christopher Ball	Lexington KY
Edward Barzee	Elizabethtown KY
Scott Cooksey	Louisville KY
Tiffany Flener	Fairdale KY
Matt Marshall+	Fort Mitchell KY

Trumpets

Renae Adrian*+	Appleton WI
Dana Fisher	Campbellsville KY
Adam Gaines	Sadieville KY
Daniel Hazelton	Lexington KY
Jennifer Mills**+	Indianapolis IN
Ashley Taylor	Owensboro KY
DeWayne Venzen	St. Thomas VI

Trombones

Joshua Brown	Cecilia KY
John League	Frankfort KY
Derrick Reed+	Pensacola FL

Bass Trombones

Chip Anderson	Winchester KY

Euphoniums

Phillip Robinson	Louisville KY
Chris Cooper**	Nashville TN

Tubas

Chris Bettler	Richmond KY
Mark Harting**	Indianapolis IN
Chris Moore+	Berea KY

Percussion

Scott Brawner	Frankfort KY
Amy Darbyshire	Louisville KY
Jason Gregory	Louisville KY
Aaron Hanka	New Albany IN
Matt Schaffner	Louisville KY
Roderick Tooson	Cincinnati OH

Harp

Laura Miracle	Cadiz KY

\+ Principal
* Graduate student
** Graduate teaching assistant, University Bands

Jewish Community Orchestra

Featuring works by:

Beethoven, Donizetti, Handel, and Dvorak

Soloist:

Vince Di Martino, trumpet

RubinSher, Musical Director

Andrea Vela, Guest Conductor

Sunday April 5th, 98

7:30 pm

Jewish Community Center

A Celebration of Music!

the



Orchestra 80th Season

1997-1998

April 5, 1998

Rubin Sher, Music Director
Nancy Sher, Associate Director

Vince DiMartino, Trumpet
Guest Soloist
Andrea Vela
Guest Conductor

Jewish Community Center
Louisville, Kentucky

JCC Orchestra
1997-1998

Rubin Sher, *Music Director*
Nancy Sher, *Associate Director*
Leon T. Fuchs, *Orchestra Manager*

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Mr. & Mrs. I. Marshall Kahn
Dr. & Mrs. Alan I. Roth
Mr. & Mrs. Martin H. Ruby

Silver Members
Mr. & Mrs. Larry Cohen
Mr. & Mrs. Joseph Fineman
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Mr. & Mrs. David A. Jones
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Mr. & Mrs. Lior Yaron

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Cara Cloud
Lisa Fossett
Bekki Goodman
Audrey Schmidt

SECOND VIOLIN
Lotte Widerschein*
Rachel Croket
Michael Devereaux
Harold Eskind
Robin Johnson
Robert O'Hern

VIOLA
Mary Lynn Bundy*
Jon Hall
Virginia Shackleton
Jessica Stumler

CELLO
Jane Reichler*
Helen Allen
Katharine Fulkerson
Judy Larkin
Ellie Moser
Linda Von Kanel

BASS
Nancy Sher*
Richard Bealer
Theresa Matthews
L. Bryce Whitson, Jr.

April 5, 1998

Coriolan Overture Op. 62 Ludwig van Beethoven
Andrea Vela, GuestConductor

Symphony No. 8, in G major, Op. 88 Antonin Dvorak
Allegro con Brio
Adagio
Allegro ma non troppo

INTERMISSION

Troika – from Lieutenant Kije Suite Sergei Prokofiev

Suite in D Major G. F. Handel
Overture
Gigue
Aire
March (Bovree)
March
Vince DiMartino, trumpet, Guest Soloist

A Child is Born Thad Jones
Vince DiMartino

Flight of the Bumble Bee Rimsky-Korsakov
Vince DiMartino

FLUTE
Sheelah S. Pfeffer*
Peggie Bracker
Robin Eldridge

PICCOLO
Robin Eldridge

OBOE
Marilyn Odendahl*
Mindy Crosby

CLARINET
Roger Hott*
Pat Factor
Brian Przystawski

SAXOPHONE
Pat Factor

BASSOON
Paul D. McDowell*
Lester Johnson

FRENCH HORN
Rick Zackery*
Judy Brown
Ron Factor
John Little

TRUMPET
Tim Bohannon*
Karl Raible

TROMBONE
Samuel Rosenberg*
John Albrecht
Joe Spain

TUBA
Michael Anderson
Harmon Epley

TIMPANI
Zada Wagaman*

PERCUSSION
Ken C. Reifsteck*

KEYBOARD
Jim Stanton

**Principal*

PROGRAM NOTES *By Marilyn Odendahl*

Coriolan Overture, Op. 62
By Ludwig van Beethoven (1770-1827)

Written in the same year as his monumental *Fifth Symphony*, the *Coriolan Overture* is one of only two overtures Beethoven wrote for the theatre. Unfortunately this work has not enjoyed the same high regard lavished on other works by Beethoven.

Indeed, modern day musicologists often regulate commentary about this overture to a few paragraphs at most. However when judging this work, one must remember it was composed specifically for the theatre. Its primary duty is to set the mood for the play to follow.

The play, *Coriolan*, was written by playwright Heinrich Josef von Collin. It tells the story of the Roman general Coriolan who, in a rage after being exiled from his homeland, consorts with the enemy to attack Rome. As Coriolan's army approaches the gates of the city, he is met by his wife and his mother who plead for mercy. In the end, the hero spares the city but at the expense of his own life.

This composition makes ample use of the Grand Pause. That extended period of silence creates the tension that propels the work forward. The agitated melodic lines in the strings, most particularly in the cellos, seem to reflect the hero's struggle against the good and evil within himself. Describing the concluding measures of this overture, E.T.A. Hoffman wrote that the soft somber tones and single pizzicato notes produce "the tensest expectancy of what the rise of the mysterious curtain will reveal."

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Symphony No. 8 in G major, Op. 88
By Antonin Dvorak (1841-1904)

During a late summer holiday at his country home in Vysoka, a small town outside of Prague, Dvorak sketched the four movements of this symphony. Two months later, in November 1889, he had completed the orchestral score.

In writing this composition, Dvorak said he wanted "a work different from my other symphonies, with individual thoughts worked out in a new way." Undoubtedly he yearned to step from the shadows of Beethoven and Brahms whose works loomed over composers of the late 19th century.

This symphony was premiered with the composer on the podium in Prague in February 1890. Two months later, Dvorak dedicated the score to the Emporer Franz Joseph Academy of Science, Literature and Arts, a Czech institution to which he had just been granted membership.

Hans Richter conducted the symphony in subsequent concerts in London and Vienna. After the Vienna concert, which Dvorak was unable to attend, Richter wrote to him: "You would certainly have been pleased with this performance. All of us felt that it is a magnificent work, and so we were all enthusiastic. Brahms dined with me after the performance and we drank to the health of the unfortunately absent father of No. 8."

Dvorak's eighth symphony carries the nickname "The English" but only because it was published by Novello of London, not because it was influenced by England or English music. To the contrary, the melodic themes of this symphony are steeped in Bohemia flavors.

Ironically to create a symphony "different from my other symphonies," Dvorak only had to return to his musical home.

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Arthur Fleischaker
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Annette Gale
Irwin Garber
Stella Gordon

Troika from Lieutenant Kije Suite, Op. 60
By Sergei Prokofiev (1891-1953)
arr. by Merle J. Isaac

From the Soviet-era film *Lieutenant Kije*, this brief work captures a carefree and exhilarating sleigh ride taken across the Russian landscape.

When first approached about composing music for the film, Prokofiev was reluctant, saying he didn't know "what kind of sauce to put on it." However the story about a nonexistent lieutenant in the Tsar's army appealed to Prokofiev's satirical sense of humor and he eventually agreed to compose the music.

The original score for the film resembles a ballet score, with its series of 16 short numbers, rather than a symphonic work. For each dramatic scene in the film, Prokofiev composed a new theme with its own timbre, rhythm and orchestration. Of his music for this film, Prokofiev wrote, "What is important to me is the era, the internal meaning of each event, the personality of each hero."

In early 1934, Prokofiev wrote a five movement suite using the music he composed for *Lieutenant Kije*. The music from the troika ride comprises the last movement of this suite.

Suite in D Major for trumpet, strings and basso continuo
By George Frideric Handel (1685-1759)

Reaching back 250 years in history can be an arduous task. Reaching back to catalogue the musical compositions of a composer as prolific as Handel can be an impossible task.

While some manuscripts have been lost or are incomplete, other manuscripts have an uncertain authenticity. Such is the case with this suite. Even though this work contains music from his famous Watermusic, musicologists doubt that Handel actually wrote it.

Despite its suspect origins, this composition for trumpet and string orchestra is rich in the Baroque tradition. The flowing trumpet lines over the contrapuntal string parts provide a delightful musical experience.

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Lore Strauss
Dolly Sturman
Jennie Sweet
Mr. & Mrs. Arnold Switow
Eileen Wexler
Esther Winkler
Simon Wolf
Irene & Isidore Zahler

A Child is Born
By Thad Jones
arr. by Rayburn Wright

Easy and lyrical, Jones' waltz reflects the joy of new born life. Its lush melody and rich harmonies have made this a jazz standard. Jones even added a programmatic element to this work. The accented note at the end of the waltz is meant to depict the doctor's slap on the baby's bottom.

As a hard bop trumpeter, Jones was considered a musical genius. His ability to improvise creative and unorthodox solos was matched only by his gifts as a composer and arranger. During the 1970s, he and drummer Mel Lewis led their own big band. Working with that ensemble Jones' gifts as a composer and arranger flourished.

Jazz pianist Billy Taylor called this composition, "one of the great jazz ballads, also one of the definitive jazz waltzes."

The Flight of the Bumblebee (from *Tsar Saltan*)
By Nickolay Rimsky-Korsakov (1844-1908)
arr. by T. Newsome

This most famous of all orchestral excerpts comes from Rimsky-Korsakov's opera *Tsar Saltan*. This brief melody lives not only in the opera but in countless arrangements for instrumental ensembles and instrumental soloists.

In the opera, this music accompanies the son's journey home. After having been banished from the kingdom of Tmutarakhan, the Tsar's son yearns to see his homeland. A beautiful swan princess grants his wish and changes the boy into a bumblebee enabling him to freely buzz around his father's court unrecognized.

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Vince DiMartino, Trumpet

Vince DiMartino is one of the country's most sought after trumpet performer and educator since graduating from the Eastman School of Music in 1972. Professor DiMartino had taught at the University of Kentucky until 1993 when he began a new appointment as Distinguished Artist in Residence at Centre College in Danville, where he teaches trumpet, brass and jazz ensembles and jazz history. He is also the current music chair and coordinator of the Centre College Instrumental Program and was appointed to the Endowed Chair of Matton Professor of Music at Centre College.

Mr. DiMartino is equally known as a jazz artist and has been lead and solo trumpet in the Lionel Hampton Band, the Chuck Mangione Band, the Clark Terry Band and the Eastman Arranger's Holiday Orchestra. He has also performed with some of the country's finest college jazz ensembles. He was a featured artist on the 20th Anniversary International Trumpet Guild/10th Anniversary Summit Brass "Brassfest" and the ITG 1997 Conference in Sweden.

Among his other many accomplishments, DiMartino has been soloist with several orchestras including the Rochester Philharmonic, Buffalo, Sante Fe, North Carolina, Orlando, Baton Rouge and Cincinnati symphonies. He has also been a soloist with the Army Blues Jazz Band, the Army Brass Band and the U.S. Air Force Band of Flight.

Mr. DiMartino is also prominently featured on some of the Cincinnati Pops Orchestra's most recent recordings including *Mancini's Greatest Hits, Big Band Hit Parade* and *Hollywood's Greatest Hits*. He also has recorded *The Gershwin Fantasy* for Trumpet and Brass Choir with the U.S. Air Force Band of Flight. Most recently, he recorded Mel Torme's *Christmas Album* as lead trumpet.

Mr. DiMartino also has served as president of the International Trumpet Guild and is currently a member of its Board of Directors. He also serves as Chair of the Board of Directors of the National Trumpet Competition in Washington, D.C.

UPCOMING ARTS EVENTS AT THE JEWISH COMMUNITY CENTER

JCC Orchestra Concert, May 17
Three Cantors in Concert to celebrate the 50th Birthday of Israel with Cantors Lipp, Flax and Chack. Come early for supper at Café J and view the Shemi Exhibit before the concert, and meet Calman Shemi in person.

Patio Gallery Art Exhibits
Calman Shemi, internationally renowned artist, will be in attendance and exhibit on May 17. Also original works by Yankel Ginzburg will be on exhibit.

Andrea Vela, Guest Conductor

Andrea Vela was born in Quito, Ecuador with her violin studies beginning in the National Conservatory of Music in Ecuador at the age of seven. She was a soloist and member of the Quito Youth Orchestra from 1987-1990. She is an active member of the National Symphony Orchestra of Ecuador where she was invited to play as soloist in 1995.

Ms. Vela was a member of the University of Louisville Symphony Orchestra from 1994-97 and participated at Summer Workshops at the Conductors Institute of the University of South Carolina (1995) and at the Hartt School of Music (1996). She attended Peabody Conservatory of Music where she studied violin with Herbert Greenberg (1993-94) and received private instruction in conducting with G. Rozhdestvensky's student Maestro Alvaro Manzano (1997-98). Currently Ms. Vela attends the University of Louisville where she studies violin with Michel Samson and Peter McHugh and orchestral conducting with Kimcherie Lloyd. In September 1998, Ms. Vela will start her Masters Degree in Orchestra Conducting with Harold Farbermann at the Hartt School of Music of the University of Hartford.

Summer Stock Theatre

New at Summer Camp this year is Summer Stock Theater Camp for grades 6-9 with Marsha Bornstein and Karen Edwards-Hunter as directors. Along with classes on acting, improvisation, stage lighting and theatre games, this camp will include a One Act Play Festival with everyone enrolled as a member of the cast. By the third week, there will be a performance on stage at the Cincinnati JCC Summer Camp. Camp will run Monday-Friday, 9 a.m.-3 p.m., June 2 through 19. Cost is $400/M, $500/NM.

About the JCC Orchestra

The Jewish Community Center Orchestra is the oldest continuous performing orchestra in the Louisville area. Founded in 1916 by Morris Simon as the YMHA Little Symphony, the JCC Orchestra, as it is known today, is now in its 80th season. The YMHA Little Symphony went through several name changes during its early years including the YMHA Symphony (1922), the Louisville Civic Orchestra (1929), back to the YMHA Symphony (1936) before settling on the JCC Orchestra (1956). In 1937, several members of the Louisville Civic Orchestra formed the Louisville Philharmonic. As one of the few civic orchestras left in the United States, the JCC Orchestra is an organization whose members are students, amateurs and retired professional musicians whose love of music brings them together to perform in public. Today, the JCC Orchestra performs a 4-concert season with prominent guest soloists and conductors, including Maestro Max Bragado-Darman, Lawrence Leighton Smith, Robert Bernhardt, Joanna Goldstein, Samuel Sanders and Gregory Fulkerson. These performers appreciate the rich musical history the JCC Orchestra has contributed to the Louisville community since its inception.

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Encouraging the Growth of the Performing Arts

Rubin Sher, Music Director

Rubin Sher is well-known to Center music lovers and throughout the Kentuckiana area. He has been associated with the JCC Orchestra for his entire life, first as concertmaster at the age of 19 and most recently as Music Director for the past 10 years.

Mr. Sher is a nationally and internationally known music educator. He founded and conducted both the Louisville Youth Orchestra and the Floyd County (Indiana) Youth Orchestra. His groups have performed at several national conventions and internationally in Switzerland and Romania.

He has guest conducted and lectured in more than 20 states, including the prestigious Long Island, New York String Festival.

He was in the first violin section of the Louisville Orchestra for 30 years, and was also a staff violinist for radio stations WHAS and WAVE.

Nancy Sher

Nancy Sher is a graduate of the University of Louisville with a Bachelor Degree in Music Education and a Masters Degree in Music Performance. She is a former member of the Louisville Orchestra and has performed with the Kentucky Opera Association and the Louisville Bach Society.

Ms. Sher has guest conducted at several music festivals including the Jefferson County All-County Music Festival, and summer camps in Ohio and Alabama.

Currently Ms. Sher is the Music Director of the Orchestra program at Hazelwood Jr. High in New Albany.

In addition to her conducting duties with the JCC Orchestra, she is also our Principal Double Bassist.

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SUNDAY, APRIL 26 • 11:30 AM - 5 PM

University of Louisville
School of Music

presents the

University Singers

and

Collegiate Chorale

Kent E. Hatteberg, *Conductor*

North Recital Hall
Sunday Evening
April 5, 1998
7:30 P.M.

Smoking is not permitted in the School of Music Building. In the unlikely event of fire of other emergency, please walk - not run - to the nearest exit.
The use of recording devices is strictly prohibited. Please silence electronic watches, phones, and pagers.

University Singers

Sing we and chant it	Thomas Morley (c. 1557 - 1602)
Il bianco e dolce cigno	Jacques Arcadelt (c. 1505 - 1568)
Fire, fire, my heart	Thomas Morley
Dainty fine bird	Orlando Gibbons (1583 - 1625)
My bonny lass she smileth	Thomas Morley
Old Horatius had a farm	Z. Randall Stroope (b. 19??)

Brief Intermission

Collegiate Chorale

Exsultate Justi — Lodovico Viadana (c. 1560 - 1627)

Beata Virgo — David J. Griffiths (b. 1950)

Quatre Motets sur des Thèmes Grégoriens pour Chœur a cappella — Maurice Duruflé (1902 - 1986)

1. Ubi caritas et amor
2. Tota pulchra es
3. Tu es Petrus
4. Tantum ergo

Geistliches Lied (Opus 30) — Johannes Brahms (1833 - 1897)

Don Scott Carpenter, organ

Lähtö (Departure) — Einojuhani Rautavaara (b. 1928)

Past Life Melodies — Sarah Hopkins (b. 19??)

The Stars and Stripes Forever — John Philip Sousa (1854 - 1932) arr. William Ermey

Collegiate Chorale

Kent E. Hatteberg, *Director*

Elizabeth LeMay, *Graduate Assistant*

Soprano I
Jessica Bortz
Eunsun Choi
Emily Edwards
Jennifer L. Gerding
Jennifer L. Gossman

Soprano II
Katie Boyd
Angie Hopperton
Melissa M. Jones
Elizabeth LeMay*
Makiko Suzuki

Tenor I
Daniel P. Botula
Jonathan L. Cornell
Benjamin Fisk

Tenor II
David Ballena
Dan Box
Don Scott Carpenter*
Jason Kees
Michael Seiffertt

Alto I
Jennifer Heller
Laura Inman
Jennifer Renner
Katie Stern*
Kristen Thompson
Elizabeth Westwood

Alto II
Kyauna L. Black
Sarah J. Coots
Michelle Miller
Judith Tyler

Bass I
Edward K. Caruthers*
Chris D. Leeper
Howie Lindsey
Ryan Marsh
Patrick P. McHugh
Jason W. Ragsdale

Bass II
Craig Crawley
J. Robert Heilman
Jonathan Miller

*Denotes Section Leaders

University Singers

Kent E. Hatteberg, *Director*

Soprano
Jessica Bortz
Eunsun Choi
Laura Inman
Carrie C. Turner
Lauren Zurlage

Alto I
Jennifer Heller
Michelle Miller
Jennifer Renner
Katie Stern
Elizabeth Westwood

Tenor
Daniel P. Botula
Scott Alan Childress
W. Robert Gover

Bass
Jamie Costanzo
J. Robert Heilman
Howie Lindsey
Ryan Marsh

Upcoming Choral Events

April 7 - 6:00 P.M. - Louisville Youth Choirs, DS Chamber Choir, Don Scott Carpenter, *Director* (Graduate Practicum)

April 14 - 8:00 P.M. - Jazz Ensemble I and Vocal Jazz Ensemble, John LaBarbera and Jerry Tolson, *Directors*

April 16 - 8:00 P.M. - University Chorus, Elizabeth LeMay, *Director* (Graduate Practicum) and University Singers, Kent E. Hatteberg, *Director*

April 26 - 3:00 P.M. - Collegiate Chorale with the Choral Arts Society and members of the Louisville Orchestra - Gustav Holst's *The Hymn of Jesus,* Arvo Pärt's *Te Deum,* and Vaughan Williams' *Benedicite,* James Rightmyer and Kent E. Hatteberg, *Conductors* - St. Francis in the Fields

May 17 - 7:30 P.M. - Floyd Central A cappella Choir and Chamber Singers, Angela Hampton, *Director* (Graduate Practicum) Mt. St. Francis

University of Louisville
Collegiate Chorale
Sunday, April 5, 1998

Program Notes

This evening's concert opens with five selections from the early Italian madrigal and Elizabethan madrigal periods. Philippe Verdelot, Costanzo Festa, and Jacques Arcadelt are the composers credited with the rise of the Italian madrigal in the early 16th century. Festa was a native Italian, while Verdelot and Arcadelt were northern Europeans. Arcadelt, born in Liège, France, composed 126 French chansons, a number of Latin motets, and over 200 Italian madrigals. 'Il bianco e dolce cigno,' his most famous madrigal, appears in *Il primo libro di madrigali,* the first of his six books of madrigals. This book was printed thirty-three times in the century following its composition, attesting to his widespread popularity.

The rise of the Elizabethan madrigal period can be traced to the circulation of Italian madrigals in England. Five anthologies of Italian madrigals, including Nicholas Yonge's two volumes of *Musica Transalpina* (1588 and 1597), Thomas Watson's *Italian Madrigals Englished* (1590) and Thomas Morley's *Selected Canzonets* (1597) and *Selected Madrigals* (1598), were published in England with English texts. Morley and Orlando Gibbons were among the finest composers to use these Italian models, along with William Byrd, Thomas Weelkes, and John Wilbye. The height of the Elizabethan madrigal period lasted little more than a quarter century. The English madrigals presented this evening represent some of the best-known and loved madrigals.

Z. Randall Stroope is Director of Choral Activities at the University of Nebraska - Omaha and Director of the Nebraska Children's Choir. 'Old Horatius' is a spoof on the well-known 'Old McDonald had a Farm.' Although the Latin text and translation has been omitted, we trust that most of our audience this evening is familiar with the text.

The second half of tonight's concert opens with a well-known motet by the prolific Italian composer Viadana. The motet begins with a dance-like fanfare in triple meter, then proceeds to a stately duple meter. Viadana incorporates imitation, counterpoint, antiphonal singing, and several examples of word painting in setting this joyous text, taken from the first verses of Psalm 32. The opening motive returns near the end, again in triple meter, followed by a four-measure coda with a plagal cadence.

New Zealand composer David Griffiths has worked as a freelance composer, singer, and lecturer in voice at Otago University. He studied composition at Guildhall in London. He is a professional baritone currently based in Auckland.

The opening of *Beata Virgo* is a rising, then descending scale, but the composer divides the choir into twelve parts, starts the scale in two different places, and staggers the entries, producing an impressive vocal arch on the text *Beata virgo* (blessed Virgin). *Cujus viscera* (whose body) is scored darkly and mysteriously, perhaps to portray the conception of Christ, and the final half of the work is devoted to the words *Dominum Christum,* first chanted by all twelve parts, each entering on successive beats, and finally by the three alto voices surrounded by expansive chords. The motet is unpublished.

Frenchman Maurice Duruflé studied organ with Tournemire, Guilmant, and Louis Vierne. He entered the Paris Conservatoire in 1920, where he studied organ with Gigout and composition with Dukas. He later taught harmony at the Conservatoire. He is best known for his Requiem, composed in 1947, and his Mass 'Cum jubilo,' composed in 1960. He died in an automobile accident in 1986. The motets presented this evening are based on Gregorian chants from the *Liber usualis.* Duruflé's settings remain true to the melody and rhythmic flow of the chants.

Johannes Brahms' *Geistliches Lied* is composed as a double canon, with the tenor imitating the soprano a ninth lower and the bass imitating the alto, also at an interval of a ninth. Although listed as Opus 30, the *Geistliches Lied* (1856) appears to be Brahms' earliest surviving choral work, preceding the composition of *Ave Maria* (Opus 12) and *Begräbnisgesang* (Opus 13), as well as his other early choral works (Op. 17, 22, 27, and 29).

Finnish composer Einojuhani Rautavaara was born in Helsinki in 1928. He studied composition at the Sibelius Academy in Helsinki and musicology at the University of Helsinki. He also studied with American composers Vincent Persichetti, Aaron Copland, and Roger Sessions. *Lähtö* (Departure) was composed in 1975 as a compulsory test for choral competitions. Over an ostinato intended to portray the clatter of horses hooves, brilliant chords, mostly in parallel motion, signal the release and freedom found in riding the golden steed of Toivo Pekkanen's poem.

Past Life Melodies was composed in 1991 by Sarah Hopkins for St. Peters Lutheran College, a high school in Brisbane, Australia. It was commissioned specifically for the St. Peters Chorale compact disc **Until I Saw: Contemporary Australian Choral Music**. Sarah Hopkins is a renowned and respected Australian composer who has created a very distinguished place for her unique music on the world stage.

The materials for *Past Life Melodies* evolved over a period of years, the process commencing well before St. Peters Chorale requested a piece.

The melodic ideas of the work, like those in all of Sarah Hopkins' music, are simple in structure and reach deep into the soul. The first melody was one which haunted the composer for many years - a melody which came to her at moments of deep emotion.

The second melody reflects her considerable interest in the music of various world cultures, and in this particular case her eight years of residence in Darwin in the north of Australia, where she had much contact with Australian Aboriginal art and music.

The third section of the work utilizes a concept called harmonic-overtone singing, which is as ancient a technique as singing itself. Here the separate harmonic voices weave and dart like "golden threads" above the earthy drone sustained by the main body of the choir.

The richness and subtlety of colours and the earthy hearty quality of the voices, along with an inner rhythm of very simple ideas and materials, offers the listener a communication with the very heart and soul of music itself.

Past Life Melodies Program Note by Stephen Leek
©Morton Music

Program Notes by Kent E. Hatteberg

Text and Translations

Il bianco e dolce cigno

Il bianco e dolce cigno cantando more
ed io piangendo giung' al fin del viver mio.
Strano e diversa sorte ch'ei more sconsolato
ed io moro beato.
Morte che nel morire
m'empie di gioia tutto e di desire.
Se nel morir altro dolor non sento,
di mille morte il di sarei contento.

The white and gentle swan

The white and gentle swan dies while singing,
and I, while weeping, reach the end of my life.
What a strange and different fate; for he
dies comfortless, while I die a blissful death -
A death which fills me
with joy and desire.
If I feel no other pain than this in dying,
I should be content to die a thousand deaths.

Exsultate justi

Exsultate justi in Domino
rectos dect collaudatio.
Confitemini Domino in cithara,
in psalterio decem chordarum psallite illi.
Cantate ei canticum novum,
bene psallite ei in vociferatione.

Exsultate justi

Rejoice in the Lord, O ye just:
Praise is fitting for the upright.
Give praise to God upon the harp,
play upon the ten-stringed psaltery.
Sing to him a new song,
Sing skillfully with a strong voice.

Beata Virgo

Beata virgo
cujus viscera meruerunt portare
Dominum Christum.

Beata Virgo

Blessed is the virgin
whose womb was worthy to bear
Christ the Lord.

Quatre Motets sur des Thèmes Grégoriens pour Chœur a cappella

Ubi caritas et amor

Ubi caritas et amor, Deus ibi est.
Congregavit nos in unum Christi amor.
Exsultemus et in ipso jucundemur.
Timeamus et amemus Deum vivum.
Et ex corde diligamus nos sincero.
Ubi caritas et amor, Deus ibi est.
Amen.

Ubi caritas et amor

Where there is charity and love, God is there.
The love of Christ has gathered us together.
Let us rejoice and be glad in it.
Let us revere and love the living God.
And from a sincere heart let us love one another.
Where there is charity and love, God is there.
Amen.

Tota pulchra es

Tota pulchra es Maria,
et macula originalis non est in te.
Vestimentum tuum candidum quasi nix,
et facies tua sicut sol.
Tu gloria Jerusalem, tu laetitia Israel,
tu honorificenti populi nostri.

Tota pulchra es

Thou art all fair, O Mary,
and the stain of original sin is not in thee.
Your vestments are as white as snow,
and your face is like the sun.
Thou art the glory of Jerusalem, the joy of Israel.
and the honor of our people.

Tu es Petrus

Tu es Petrus, et super hanc petram
edificabo Ecclesiam meam.

Tu es Petrus

Thou art Peter, and upon this rock
I shall build my Church.

Tantum ergo

Tantum ergo Sacramentum
Veneremur cernui
Et antiquum documentum
Novo cedat ritui:
Praestet fides supplementum
Sensuum defectui.
Genitori, Genitoque
Laus et jubilatio,
Salus, honor, virtus quoque
Sit et benedictio:
Procedenti ab utroque
Compar sit laudatio. Amen.

Tantum ergo

Let us therefore, bowing low,
Venerate so great a Sacrament;
And let the old Law
Give way to the new rite:
Let faith afford assistance
To the deficiency of the senses.
To the Begetter and the Begotten
Let there be praise and jubilation,
Salvation and honor,
And power and blessing;
And to the One proceeding from both
Let there be equal praise. Amen.

Geistliches Lied

Laß dich nur nichts nicht dauren mit Trauren,
sei stille, wie Gott es fügt,
so sei vergnügt mein Wille.
Was willst du heute sorgen auf morgen?
Der Eine steht allem für,
der gibt auch dir das Deine.
Sei nur in allem Handel ohn Wandel,
steh feste, was Gott beschleußt,
das ist und heißt das Beste.
Amen.

Sacred Song

Let nothing ever grieve thee;
be calm, as God ordains,
and so rejoice my will.
Wherefore dost thou take care for the morrow?
The One God who watches over all
gives thee what is thine.
Only be in all thy doings unchanging.
Be steadfast, what God decrees,
that is and shows the best.
Amen.

Lähtö
Text by Toivo Pekkanen

Jonakin aamuna, jonakin kevätaamuna
auringon kohotessa taivaalle
nousen ratsuni selkään.
Ruumiini nukkuu,
henkeni ei kuule askeleitani eikä
hevoseni kavioitten riemuitsevaa
töminää.
    Ratsun selkään nousee
    ahdistettu, piinattu,
    tuhat kertaa rangaistu,
    mutta murtumaton,
    ikuisesti elävä.

Minä yksin tiedän tämän aamun salaisuuden.
Minun kutsuani yksin
hevosene tottelee.
Minä yksin näen lunastuksen tien.
Siis ylpeään juoksuun,
uskoni kultainen ratsu.
Vain hetken kumisevat
kaviot kattojen yllä.
Olen jo kaukana, vapautettu.

Departure

One morning, one spring morning,
the sun rising into the sky,
I mount my steed.
My body sleeps, my spirit hears not my
my step
nor the jubilant clatter of my horse's
hooves.
    Mounting the horse is an anguished,
    tormented soul,
    a thousand times punished
    yet invincible,
    immortal.

I alone know the secret this morning holds,
mine alone is the command
the horse obeys.
I alone see the path to redemption.
Gallop with pride, then,
golden steed of my faith!
For a mere moment will these hooves be
heard over the rooftops.
Soon I am far off, and free.

The Zeta Kappa Chapter of Phi Mu Alpha Sinfonia Proudly Presents

An American Composers Concert April 6, 1998

Fanfare for the Common Man — Aaron Copeland (1900-1990)

Phi Mu Alpha Mostly Low Brass Ensemble

U of L Alma Mater — John N. Young, James Powell
Arranged by Mike Smith

Zeta Kappa Chorus

Fanfare and Images — Adam W. Gaines (b. 1975)

Passages — John LaBarbera (b. 1945)

U of L Trumpet Ensemble

My Girl — Smokey Robinson, Ronald White
Arranged by Mike Smith

Zeta Kappa Chorus

25 or 6 to 4/Does Anybody Really Know What Time It Is? — Chicago
Arranged by Derrick Reed

Phi Mu Alpha Mostly Low Brass Ensemble

Special Thanks to Dr. Tunnell and the Trumpet Ensemble, John McCoy, and Jason Johnson

University of Louisville

School of Music

presents

Classical Guitar Ensemble
David Dolata, Director

North Recital Hall
Monday Evening
April 6, 1998
7:00 P.M.

Smoking is not permitted in the School of Music Building. In the unlikely event of fire or other emergency, please walk - not run - to the nearest exit. The use of recording devices is strictly prohibited. Please silence electronic watches and pagers.

Program

Il est Bel et Bon — Pierre Passereau (fl. 1509-47)

Deux Branles de Village — Jean-Baptiste Besard (c. 1567-after 1617)

Basse Danse, Pavane, and Galliard — Claude Gervaise (fl. 1540-60)

Shawn Proctor Daniel Behringer,
Paul Doroshevich, Patrick Metzroth

Sinfonia (from Cantata No. 156) — J.S. Bach (1685-1750)

Sonata, K. 322 — Domenico Scarlatti (1685-1757)

Sonata, K. 380

Daniel Behringer, Patrick Metzroth, David Carter

Grand Solo, Op. 14 — Fernando Sor (1778-1839)

Dennis Davis

Popular Spanish Folksongs — arr. Len Williams
- Boleras Sevillanas
- El Peurto
- Villancico

Tango — Isaac Albéniz (1860-1909)

David Walker, David Carter, Shawn Proctor
Daniel Behringer, Paul Doroshevich, Patrick Metzroth

Homenaje pour le Tombeau de Claude Debussy — Manuel DeFalla (1876-1946)

David Walker

The Dog after the Cat after the Mouse
Cemetery in Sunset — David Carter (b. 1972)

Fourth String Quartet — Béla Bartók (1881-1945)
Allegro Pizzicato — (arr. David Dolata)

David Walker, David Carter, Shawn Proctor
Daniel Behringer, Paul Doroshevich

University of Louisville
School of Music

presents

Don Scott Carpenter,
Graduate Conducting Recital

Student of Kent E. Hatteberg

North Recital Hall
Tuesday Evening
April 7, 1998
6:00 P.M.

Given in partial fulfillment of Master of Music degree

Smoking is not permitted in the School of Music Building. In the unlikely event of fire or other emergency, please walk - not run - to the nearest exit. The use of recording devices is strictly prohibited. Please silence electronic watches, phones, and pagers.

Hosanna to the Son of David **Thomas Weelkes (c. 1575-1623)**

English composer Thomas Weelkes was born sometime around 1575 in Elsted, Sussex and died in London in 1623. He was known as a madrigalist and composer of anthems for the English church. He graduated from New College, Oxford, in July of 1602. Weelkes' musical education began in 1586, a time of transition in English music. From the beginning, he would have studied the older polyphonic techniques of the Flemish school as well as the newer Italian madrigal that Thomas Morley had formally adopted. Because all but two of Weelkes' compositions were published after his death, it is difficult to date his works.

The *Hosanna to the Son of David*, one of the most sonorous and powerful pieces in the English anthem repertory, is based on Matthew 21:9. In many of his anthems, Weelkes' combines English text with recurring Latin acclamations, often set with identical or related texts. In this anthem, Weelkes sets the acclamation in the middle of the piece recalling the early ritornello techniques of his madrigals written around 1600. *Hosanna to the Son of David* is one of four 'Royal' works. It was probably composed as a welcome song for King James I or one of his sons. The ceremonial nature of this piece certainly suggests that it was not used in everyday liturgy.

THE DS CHAMBER CHOIR

How Excellent Thy Name **George Frideric Handel (1685-1759)**

George Frideric Handel is the most famous composer of the late Baroque era second only to J.S. Bach. Born in Halle in 1685, he spent the majority of his years in England and died in London in 1759. He was a composer of many genres including oratorio and opera. His popularity grew in English-speaking countries through the success of his oratorios. Handel's most famous oratorio, *Messiah*, is performed over a thousand times annually. *How Excellent Thy Name* is from his oratorio *Saul*, composed in London in 1738. The libretto, written by Newburgh Hamilton and based on I Samuel 17 - II Samuel 1, celebrates the victory over Goliath and the Philistines.

The edition and arrangement is by Patrick Liebergen, Director of Choral Activites at the University of Wisconsin (Stout). Handel originally scored the composition a whole step higher and for SATB choir accompanied by trumpets, trombones, oboes, bassoon, timpani, strings and continuo. This edition, scored for SATB choir and piano, is considerably shorter then the original, making it an ideal piece for the middle school or early high school student.

Santo **Michael Mendoza (b. 1944)**

American composer Michael Mendoza is of Cuban descent. Director of Choral Activites at the College of New Jersey, he received his Masters at Pacific Lutheran College and his Doctorate at the University of Arizona. *Santo* is a melodically and harmonically simple yet rhythmically challenging Spanish setting of the Latin Sanctus. With its use of mixed meter, it is an excellent teaching tool for the young choral musician.

Holy, Holy, Holy, Lord God of Hosts.
Heaven and Earth are filled with your Glory, Hosanna in the highest.
Blessed is he who comes in the name of the Lord.

THE LOUISVILLE YOUTH REPERTORY CHOIR
Thomas A. Seacat, *piano*

Ecce Quomodo Moritur Justus/In Pace **Jacob (Gallus) Handl (1550-1591)**

Jacob Handl was born in the Slovenian region of Carnila but worked most of his life in what is now Austria. Although he lived in a region that was relatively sympathetic to Martin Luther, he remained a devout Catholic.

Ecce quomodo moritur justus first appeared in print in *Secundus Tomus musici operis, harmonium quator, quinque, sex, octo et plurium vocum, quae ex sancto catholicae Ecclesiae usu ita sunt dispoitae, ut musicum.* The text comes from the responsory for Holy Saturday. The original verses appeared in the modern *Liber Usualis* as the antiphon preceding Psalm 75 on Holy Saturday. The text comes from the following biblical scriptures:

> Isaiah 57: 1-2, "The righteous perisheth, and no man layeth it to heart: and merciful men are taken away, none considering that the righteous is taken away from the evil to come. He shall enter into peace..."
>
> Psalm 76:2, "In Salem also is his tabernacle, and his dwelling place in Zion."
>
> Proverbs 10:7, "The memory of the just is blessed."

Rainsong **Houston Bright (1916-1968)**

Houston Bright was born in Midland, Texas in January of 1916. Dr. Bright received his Master of Arts degree from West Texas State and his PhD from the University of Southern California. His teachers include Halsey Stevens, Ernest Kanitz, and Charles Hirt. He was a composer/ educator as well as the author of the text, *Elementary Counterpoint in Two Parts.* His compositions include choral music, music for brass, and piano music.

Rainsong was composed after a traumatic time in Bright's life. His wife had lost her battle with cancer after a very long fight. This was a

very difficult ordeal for Bright, and for a time he was unable to compose anything. One day while he was sitting on the porch of his midwestern home, he watched clouds gather over the plain. He watched these clouds come closer to his home and then watched the rain fall. After the conclusion of the storm, he went to his study and composed *Rainsong* as an expression of grief for the loss of his wife. It has been told that he composed this piece in less than an hour.

THE LOUISVILLE YOUTH CONCERT CHOIR

A Brief Pause

Missa Veni Sponsa Christi **Giovanni Pierluigi da Palestrina** (1525-1594)

Palestrina is probably the most famous composer of the late sixteenth century. An Italian composer, he resides among great composers such as William Byrd and Orlando da Lassus. He was primarily a composer of masses and motets, but was also a composer of the Italian madrigal. His early musical training was in the choir of Santa Maria Maggiore in Rome. Sometime after 1550, he was appointed 'Maestro di capella' at the Capella Giulia in St. Peter's under Pope Julius III, formerly, Cardinal del Monte, Bishop of Palestrina. As a laborer in the struggle to realize function and aesthetic aims of Catholic church music in the age of the Counter-Reformation, he developed rich polyphonic textures similar to those of his French and Flemish predecessors.

Palestrina's *Missa Veni Sponsa Christi* is a four-voice mass modelled on a motet composed in 1563. This motet is based on the Gregorian antiphon, *Veni Sponsa Christi*. This 'paraphrase' mass was published posthumously in 1599, five years after his death. Palestrina derives the thematic material for his motet from the melodic shape of the chant. He then uses the musical substance of the motet as the starting point for the composition of the mass. The correspondence between the mass and the motet is clear in the opening Kyrie, where the four themes

of the motet are employed in their original order.

KYRIE

Lord have mercy, Christ have mercy, Lord have mercy.

GLORIA

Glory to God in the highest and peace to his people on earth. Lord God, heavenly King, almighty God and Father, we worship you, we give you thanks, we praise you for your glory. Lord Jesus Christ, only Son of the Father, Lord, God, Lamb of God, you take away the sin of the world: have mercy on us; you are seated at the right hand of the Father: receive our prayer. For you alone are the Holy One, you alone are the Lord, you alone are the Most High, Jesus Christ, with the Holy Spirit, in the glory of God the Father. Amen.

CREDO

We believe in one God, the Father, the Almighty, maker of heaven and earth, of all that is seen and unseen. We believe in one Lord, Jesus Christ, the only Son of God, eternally begotten of the Father, God from God, Light from Light, true God from true God, begotten, not made. For us men and for our salvation He came down from heaven: by the power of the Holy Spirit he was born of the Virgin Mary, and became man. For our sake he was crucified under Pontius Pilate; he suffered, died and was buried. On the third day he rose again in fulfillment of the Scriptures; he ascended into heaven and is seated at the right hand of the Father. He will come again in glory to judge the living and the dead, and his kingdom will have no end. We believe in the Holy Spirit, the Lord, the giver of life, who proceeds from the Father and the Son. With the Father and the Son he is worshipped and glorified. He has spoken through the prophets. We believe in only holy catholic and apostolic church. We acknowledge one baptism for the forgiveness of sins. We look for the resurrection of the dead, and the life of the world to come. Amen.

SANCTUS

Holy, Holy, Holy, Lord God of power and might, heaven and earth are full of your glory. Hosanna in the highest.

BENEDICTUS

Blessed is he who comes in the name of the Lord. Hosanna in the highest.

AGNUS DEI I

Lamb of God who takest away the sins of the world, have mercy on us.
Lamb of God who takest away the sins of the world, have mercy on us.

AGNUS DEI II
Lamb of God who takes away the sins of the world, grant us peace.

THE DS CHAMBER CHOIR

Pause

Mi Y'mallel **Herbert Fromm (1905-1995)**

Born in Kitzingen, Germany, composer Herbert Fromm became a staple of the reformed Jewish movement in America. Fromm studied organ in Munich and conducting in Bielefeld and Wurzburg. Fromms' career was terminated in Germany by the Nazis. In 1937 he emigrated to the United States and moved to Buffalo, New York. In 1941 he became Director of Music at The Temple Israel in Boston and studied privately with Paul Hindemith. He has published many choral works for the Hebrew service as well as a violin sonata and a string quartet. *Mi Y'mallel* is a setting of the traditional Hebrew melody.

Who can retell the heroic acts of Israel, who can count them?
In every generation there will rise a hero, a redeemer of the nation.
Listen! In those days and at this season, there will be someone
like the Maccabee of old who will be the Redeemer.
And in our days, all the nations of Israel will come together
and will rise up and be redeemed.

Avinu Malkeynu **Max Janowski (1912-1991)**

Max Janowski spent the majority of his career at Temple Emmanuel in Chicago. A major composer of the reformed Jewish movement, he has composed a major part of the reformed Jewish service. This setting of *Avinu Malkeynu* is perhaps his most famous. Composed for solo

soprano and choir, *Avinu Malkeynu* is sung on the evening of Rosh Hashannah. This prayer, which is said and sung before the open arc, text from the liturgy, is a corporate prayer pleading for forgiveness. This setting, composed in 1967, is dedicated to Rabbi Jacob J. Weinstein.

Our Father, our King, hear our prayer.
Our Father, our King, we have sinned before Thee.
Our Father, our King, have mercy upon us and upon our children.
Our Father, our King, keep far from our country pestilence, war, and famine.
Our Father, our King, cause all hate and oppression to vanish from the earth.
Our Father, our King, inscribe us for blessing in the book of life.
Our Father, our King, grant unto us a year of happiness.

Oseh Shalom **H. Fromm**

The *Oseh Shalom* is the final line of the Kaddish prayer. This prayer is traditionally said on the anniversary of the death of a loved one. In Orthodox and Conservative Jewish congregations the prayer is said with a Minyan, a group of ten people, on the occasion of the anniversary. In Reform congregations, Kaddish is said in the Temple weekly by any number of people.

"May He who causes peace to reign in the high heavens, make peace on Israel and all the world, and let us say, Amen."

THE DS CHAMBER CHOIR
Mendy Cumberledge, *soprano*
Angela V. Hampton, *piano*

Jubilate, K. 117 **Wolfgang Amadeus Mozart (1756-1791)**

Wolfgang Amadeus Mozart was at the least a child prodigy and at the greatest the most significant composer of the Vienese Classical style. He is without a doubt one of the greatest composers of all time. Born in Salzburg in 1756, he was the son of Leopold Mozart. A composer of opera, masses, church music and numerous others, he excelled in every medium current in his time. Because of this, he is regarded as the most universal composer in the history of western music. Although Mozart lived a life of glamour, he died a pauper in Vienna in 1791.

Composed in Vienna in October and November of 1768 and given its premiere at the Warsenhauskirche in Vienna on December 7, 1768, *Jubilate* is the final movement of a three-movement work for chorus and orchestra entitled: *Offertorium Pro Omni Tempore.* The original is scored for soprano solo and SATB chorus with strings, trumpets, timpani, and organ. This evening's performance was edited for SATB chorus and piano by P. Liebergen. The text comes from Psalm 66:1-2, "Make a joyful noise to God, all the earth; sing to the glory of his name; give to him glorious praise."

THE LOUISVILLE YOUTH REPERTORY AND CONCERT CHOIRS AND THE DS CHAMBER CHOIR

SOLI DEO GLORIA

The DS Chamber Choir

Sopranos
Jessica Bortz
Jennifer Gerding
Anne Greenfield

Altos
Angela Hampton
Elizabeth LeMay
Katie Stern

Tenors
Richard Blanton
Jonathan Cornell
Benjamin Fisk

Basses
Christopher Burchett
Craig Crawley
J. Robert Heilman
Ryan Marsh

The Louisville Youth Repertory Choir

Sopranos
Kuda Charasika
Meg Fenton
Celeste Fisher
Diana Grisanti
Sarah Hauck
April Heller
Morel Jones
Michelle Karem
Krystal Knuth
Kyla Leiferman
Cait McCarthy
Sara McGarvey
Eva Morse
Andrea Ragsdale
Mary Kate Reuss
Emily Richardson
Elizabeth Riveire
Elizabeth Russell
Lorri Salas
Sandra Simonis
Megan Thomas
Sarah Thomas
Sara Vize
Kate Welsh
Erin Williams

Altos
Jordan Aldridge
Bethany Brace
Sarah Britton
Alanna Kee Brown
Lori Covington
Kate Fearneyhough
Jessi Gibbs
Beth Graskewitz
Lauren Hammond
Kristen Harrison
Becky Kempflein
Megean Kincaid
Emelia Marx-Carman
Katie Maul
Gaelyn Park
Sarah Patrick
Paula Rada
Emily Redmond
Emily Robertson
Megan Russell
Marianne Stonefield
Elizabeth Tammen
Lavena Wagner

Tenors
Caleb Ashby
A.J. Brady
Curtis Carman
Drew Hall
Samuel Kelty
Adam Knutson
Dontay Miller
Hyatt Noel
Logan Owen
Andrew Porter
David Rowell
Andrew Shelby
Brian Shumaker

Basses
Austin Clark
Andrew Fowler
Justin Giddings
Nathan Hunter
Chris Lynch
Barton Mattingly
Ben Powell
Shawn Quinn
Michael Stevens
Jeff Stoll

The Louisville Youth Concert Choir

Sopranos

Carrie Albert
Leslie Allnat
Amanda Anderson
Carrie Ash
Jessie Brockway
Trish Castle
Anna Childress
Catherine Conway
Emily Curtin
Shabnam Cyrus
Maria Davis
Lauren Eckerle
Rebecca Eve
Jennifer Haskell
Shannon Heller
Kelly Hodges
Jennifer Horsley
Nicole Kelly
Ginny Lynch
Lindsey Mattingly
Stephanie Mattingly
Christa Miracle
Ellen O'Nan
Katie Peters
Katie Quigley
Shannon Rice
Julie Rowell
Courtney Stoll
Robin Taylor
Charlotte Tull
Sarah Watkins
Julia Whallin

Altos

Betsy Beard
Amy Berg
Elizabeth Beyl
Meghan Boswell
Courtney Cleveland
Suzanne Conway
Shannon Covington
April Daly
Ashley Daly
Jeanette DeKorte
Rachel Firkins
Crystal Fodrey
Missy Gean
Katy Hardy
Lauren Hays
Katie Herfel
Kirsten Jacoby
Amber Knutson
Erin Morgan
Kristina Morgan
Amanda Schroering
Amy Speck
Alicia Stoddard
Janey Stoddard
Lindsay Stokes
Jennifer Tanner

Tenors

Brandon Aten
David Baker
Stephen Beasley
Kyle Broady
Michael Carter
Russell Cooper
Pat Haynes
David Jennings
Morgan McGarvey
Justin Romney
Jeremy Scholl

Basses

Aaron Ashby
Dustin Cunningham
Ross Dunkel
David Fendley
James Gatewood IV
Patrick Hoyle
Chase Jennings
Seth Lentz
Jason McClish
Brian Olberz
Chad Popham
Edward Ropke
Cory Vaughn
Lee Watts
Shane Whartenby
George Zorn

Coming Events at the School of Music

April 7 - 8:00 P.M. - New music by UofL student composers
April 8 - 8:00 P.M. - Faculty Chamber Artists Recital
April 9 - 8:00 P.M. - Louisville Orchestra New Dimensions Concert*
April 14 - 8:00 P.M. - Jazz Ensemble I and Vocal Jazz Ensemble, John LaBarbera and Jerry Tolson, *conductors*
April 16 - 8:00 P.M. - University Singers, Kent Hatteberg, *conductor* and University Chorus, Elizabeth LeMay, *graduate conductor*
April 17 - 8:00 P.M. - Student Honors Recital
April 19 - 3:00 P.M. - Chamber Music Society Concert: American Chamber Players*
April 21 - 8:00 P.M. - Jazz Ensembles II and III
April 23 - 8:30 P.M. - Contemporary Music Ensembles
April 24 - 8:00 P.M. - Concert Band, Eric Becher, *conductor*
April 26 - 3:00 P.M. - Collegiate Chorale and the Choral Arts Society with members of the Louisville Orchestra, St. Francis in the Fields
April 26 - 7:30 P.M. - Symphony Orchestra, Kimcherie Lloyd, *conductor*

* *Admission charge*

University of Louisville
School of Music

presents

FACULTY CHAMBER ARTISTS SERIES

Featuring

Faculty and Student Chamber Artists

North Recital Hall
Wednesday Evening
April 8, 1998
8:00P.M.

Smoking is not permitted in the School of Music Building. In the unlikely event of fire or other emergency, please walk - not run - to the nearest exit. The use of recording devices is strictly prohibited. Please silence electronic watches, phones, and pagers.

Program

Trio Sonata in G Major, BWV 1039 — J.S. Bach (1685-1750)
for Flauto Traverso, Violin, and Continuo
Adagio
Allegro ma non presto

Kristanne Hardin, *violin*
Kilian Kubala, *flauto traverso*
Karen Griffin, *harpsichord*

Duo for Double Bass and Percussion — Scott Daugherty (b. 1974)

Jim Bates, *double bass*
Amy Darbyshire, *percussion*

Four Dialogues (words by Frank O'Hara, 1953) — Ned Rorem (1954) (b. 1923)

1. The Subway
2. The Airport
3. The Apartment
4. In Spain and in New York

Edith Davis, *soprano* Steven Paul Spears, *tenor*
Naomi Oliphant and Brenda Kee, *pianists*

"The late Frank O'Hara conceived the words to *The Quarrel Sonata* (as he first called it) expressly to be set by me for the unique combination of two voices and two pianos. This was accomplished early in 1954, mostly in London and Paris. The premiere took place on March 23rd of the following year at a private concert in the Contessa Pecci Blunt's Roman palazzo. This lavishly somnolent old-world decor seemed gorgeously anachronistic to our glib non-poetry and vulgar music which, in their comic-strip tightness, pre-dated Pop Art by a decade.

The form is strict sonata whose four sections relate the old comedy of boy meets girl. The meeting is on a subway whose mechanism is evoked by the instruments while the voices flirt noisily. The second scene is of courtship in a parked car at an airport where the pianos waltz lazily as the soprano yields to the tenor. Without pause the third number unleashed a conjugal fight denoted by the keyboards clattering, lady screaming, man grumbling. Finally, they separate, and from Spain to New York sing over the ocean to each other, wondering at love, at jealousy, at what to do now. But all ends in silence."

-Ned Rorem

Serenade for 13 Winds, Op. 7 — Richard Strauss (1864-1949)

Francis Fuge, *flute* Bonnie Doyle, *flute*
Trevor Johnson, *oboe* Mindy Crosby, *oboe*
Dallas Tidwell, *clarinet* Ann Vickers, *clarinet*
Rebecca Jemian, *bassoon* Sarah Florini, *bassoon*
Alise Oliver, *horn* Matt Marshall, *horn*
Chris Ball, *horn* Edward Barzee, *horn*
Jim Bates, *bass*
Kimcherie Lloyd, *conductor*

The School of Music invites you to a reception in the green room following the program

Upcoming Events at the School of Music

April 9 - 8:00 P.M. - Louisville Orchestra New Dimensions Concert,* Robert Frantz, *Conductor*
April 14 - 8:00 P.M. - Jazz Ensemble I and Vocal Jazz Ensemble, John LaBarbera and Jerry Tolson, *Directors*
April 16 - 8:00 P.M. - University Singers, Kent E. Hatteberg, *Director*
April 17 - 8:00 P.M. - Student Honors Recital - CANCELED
April 19 - 3:00 P.M. - Chamber Music Society - American Chamber Players*
April 19 - 7:30 P.M. - Ceruti Chamber Players
April 20 - 8:00 P.M. - Faculty Recital - Lee Luvisi, *piano,* All Scarlatti Program
April 21 - 8:00 P.M. - Jazz Ensembles II and III
April 23 - 8:30 P.M. - Contemporary Music Ensembles
April 24 - 8:00 P.M. - Concert Band, Eric Becher, *Director*
April 26 - 7:30 P.M. - Symphony Orchestra, Kincherie Lloyd, *Director*

*Admission charged

Friends OF THE SCHOOL OF MUSIC

Annual Meeting

April 8, 1998

at the home of

Mr. and Mrs. Carl Fischer

4:00 P.M.	General Business Meeting
	Call to order
	Membership Report
	Special Activities Report
	Treasurer's Report
	Nomination Report
	Election of New Board Members
	Comments:
	President John Shumaker
	Dean Herbert L. Koerselman
	Priscilla Tillett
	Other Business
	Adjournment
5:00 P.M.	Musical Program
5:30 P.M.	Refreshments

Musical Program

Sonata No. 1, Op. 22 — Alberto Ginastera (b. 1916)
Allegro marcato
Kathleen Conroy, *piano*

Vocalise Op. 34, No. 14 — Sergei Rachmaninoff (1873-1943)
Jessica Bortz, *soprano*
Naomi Oliphant, *piano*

Adagio for Strings (1936) — Samuel Barber (1910-1981)
U of L String Ensemble
Kimcherie Lloyd, *Conductor*

String Ensemble

Violins
Peter McHugh
Kristyn Groth
Marie Racine
Lakshmi Ananthakrishnan
Kristanne Harden
Chris Jordan
Heidy Ximenes
Maggie Rivage-Seul

Viola
Virginia Tate
Toni Robinson
Lora Ungar

Cello
Lisa Lies
Dana Pierce
Tim Donaldson

Bass
Patrick O'Rourke
John Lawson

The Faculty and students of the University of Louisille School of Music thank the Friends of the School of Music for their generous scholarship support in the amount of $180,136.39 from 1991 through April, 1998.

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Mrs. Leo Zimmerman

University of Louisville
School of Music

presents

Bird Recital Hall
Thursday Afternoon
April 9, 1998
2:00 P.M.

General Convocation

Laudatio — Bernhard Krol

Tiffany M. Flener, *horn* (Oliver, 304)

Intrada (1947) — Arthur Honegger (1892-1955)

DeWayne T. Venzen, *trumpet* (Tunnell, 212)
Katie Stern, *piano*

Times, Op. 39 (1971) — Frank Campo (b. 1927)
II. Hard Times

Adam W. Gaines, *trumpet* (Tunnell, 312)

Partita No. 2 in D Minor BWV 1004 — J.S. Bach (1685-1750)
Sarabanda

Lakshmi Ananthakrishnan, *violin* (McHugh, 112)

Souvenir De Moscow — Henri Wieniawski (1835-1880)
Maestoso

Felix Cooper, *violin* (Chisholm, 334)

Concert Allegro — A. Ledbedev

Chris Bettler, *tuba* (Jones, 212)
Angie Hopperton, *piano*

Those Girls — David Phy (b.1975)

David Phy, *trombone*

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University of Louisville
School of Music

presents

North Recital Hall
Thursday Afternoon
April 9, 1998
2:00 P.M.

General Convocation

Statement for Solo Percussion — Lynn Glassock
Aaron Hanka, *percussion* (Stoltenburg, 212)

Sure on this Shining Night — Samuel Barber (1930-1981)

Vo' far guerra — George Friedrich Handel (1685-1759)
(Rinaldo)
Michael Seiffert, *tenor* (Everette, 212)
Sam Hodges, *piano*

Concerto for Trumpet and Piano — Alexander Arutunian (b. 1920)
Jason Fisher, *trumpet* (Tunnell, 112)
David George, *piano*

Sonata No. 1 in G Minor — J.S. Bach (1685-1750)
Adagio
Fuga
Marie Racine, *violin* (McHugh, 304)

Concerto No. 4 in Eb Major — Wolfgang A. Mozart (1756-1791)
Allegro moderato
Matt Marshall, *horn* (Oliver, 319)
David George, *piano*

Voici Que Le Printemps — Claude Debussy (1862-1918)
Jennifer Gossman, *soprano* (Tidwell, 304)
David George, *piano*

O Mistress Mine — Gerald Finzi (1901-1956)

Wie Melodien zieht es mir — Johannes Brahms (1883-1897)
Op. 15, No. 1
Jason W. Ragsdale, *baritone* (Everette. 212)
Sam Hodges, *piano*

The Louisville Orchestra

Robert Franz, *Assistant Conductor*

and

The University of Louisville School of Music

present

NEW DIMENSIONS

CONTEMPORARY MUSIC SERIES

Thursday Evening
April 9, 1998
8:00 P.M.
North Recital Hall

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The Louisville Orchestra

Robert Franz, *Assistant Conductor*

and

The University of Louisville School of Music

present

Program

*Rhapsody**(1996) — Louis Karchin

Distant Airs and Nighttime Dances (1997) — Frederick Speck

Orion's Dance;
Lullaby;
Papa's Waltz;
Cassiopeia (Lullaby and Dance)

INTERMISSION

Going to Town * (1997) — David Froom

Goyesca Negras: Scenes from the Deaf Man's Villa(1987) — Marc Satterwhite

I. *Saturno devorando a su hijo* (Saturn Devouring His Son)
II. *Las Parcas* (The Fates)
III. *El aquellare* (The Witches' Sabbath)

* Commissioned by the Fromm Music Foundation at Harvard University: "The Foundation aims to strengthen composition, the vital source of musical culture, and to bring contemporary concert music closer to the public."

Rhapsody (1995)
Louis Karchin (b. 1951)

Rhapsody explores the intermingling of both tonal and atonal languages; these are noticeably juxtaposed in the work's opening. A lyrical *allegretto* theme begins the composition, seemingly in A minor, but the angular three-measure bridge which follows serves to undermine the fragile tonality. The theme and accompanying bridge become source material for the first section's ideas, much in the spirit of a "theme and variations." The music's first climax encompasses a broad reference to the opening, stated by the horns and trumpets.

From here, a series of short, contrasting sections follow - each loosely based on the opening melody. The first is a *scherzando* interlude: clarinets intone an *ostinato*, while the flutes, English horn and bassoon present a dance-like motif. Other instruments join in, but the lightness is abruptly truncated by the *maestoso* second section, a section that builds to the work's second climax. A calm, quiet area then follows, embellished by a background of gongs and cymbals. This, in turn, prepares the final thematic transformation - a galloping tarantella-like idea. The conclusion of this final section prepares the work's culmination, a recasting and joining of fragments from earlier moments. Despite a third crescendo and climax, the final notes of *Rhapsody* return to a sense of repose, settling on an Eb pitch center - a tritone away from the opening A minor.

Bio

Louis Karchin studied at the Eastman School of Music and Harvard University. Additional study included two summers as a Leonard Bernstein Fellow in Composition at the Berkshire Music Center at Tanglewood. Karchin became Assistant Professor of Music at New York University in 1979 and is now an Associate Professor at NYU in the Faculty of Arts and Science directing an advanced graduate program in composition, which he organized in 1989. Mr. Karchin is a past president of the League-ISCM, co-founder of the Chamber Players of the League-ISCM and co-director of the Washington Square Contemporary Music Society. He has received awards from the American Academy of Arts and Letters and the National Endowment for the Arts; his music is published by C. F. Peters Corporation and is recorded on New World and CRI labels.

Distant Airs and Nighttime Dances (1997)
Frederick Speck (b. 1955)

Distant Airs and Nighttime Dances is the orchestral suite from the cantata *Night Songs*. Reflecting the mood and spirit of the larger work, the music moves through a series of episodes as a way of experiencing another perspective of the sentiments of *Night Songs*. As part of the overall design of *Night Songs*, its nine sections are hung like the architecture of an expansive musical mobile, a constellation of parts that can be experienced sequentially, as is the case with the extended forty-five minute version for chorus, treble choir, narrators and orchestra, or from other perspectives, including: *Distant Airs and Nighttime Dances* for orchestra, *Cries and Lullabies Remembered* for chorus and orchestra or as the orchestral overture, *Pulsar*.

Commissioned by Louisville's Fund for the Arts for its Youth Arts Council, *Night Songs* was called to react to varied elements and questions of childhood memory and experience. As a result, texts and music that convey such wide ranging experiences an innocence, joy, distress, sadness and hope are developed through the course of the work.

Unquestionably, the temperament of the larger version of the work is infused and distilled in *Distant Airs and Nighttime Dances*. Even the spirit of the texts set in *Night Songs* is revisited in the orchestral music. There is an innocent wonderment that emerges from *A Child's First Impression of a Star* by Nathaniel Parker Willis, gentle melancholy brought forth by Robin Christopher's *Rain*, and a desperate lament that wells up in Elizabeth Barrett Browning's *The Cry of the Children*. One text from a more recent source is the short poem, *My Papa's Waltz*, by Theodore Roethke. This mid twentieth-century poem explores the perilous connection between an alcoholic father, the enabling mother, and a small boy in the simultaneous grip of adoration and fear. Presented as parody, the text can still cause one to shudder as the young son describes a wild and anxious romp with his drunken father recalling that, "The whiskey on your breath could make a small boy dizzy, but I hung on like death, such waltzing was not easy." At last, hope emerges as a gentle, quiet voice through the sixteenth-century text of Sir Francis Quarles' *Close Now Thine Eyes and Rest Secure*.

In the orchestral set, *Distant Airs and Nighttime Dances*, the spirit of these impressions is drawn together as a compact set of musical associations to build both energy and suspense. As a result, the opposition of these relationships reinforces the dramatic shape of the work as a whole. The music flows in four, uninterrupted sections: *Orion's Dance, Lullaby, Papa's Waltz* and finally, *Cassiopeia (Lullaby and Dance)*.

Bio

Frederick Speck is Associate Professor of Music at the University of Louisville where he teaches music composition and serves as Director of Bands. Along with these responsibilities, he also coordinates and directs the Contemporary Ensembles. He earned his B.M. and M.M. at Bowling Green State University (Ohio) and his D.M.A. from the University of Maryland. His music has been performed by such ensembles as the Louisville Orchestra, the Denver Symphony, the Pittsburgh New Music Ensemble, and Speculum Musicae, with support through commissions and awards from the Barlow Endowment, the National Endowment for the Arts, the Indiana Arts Commission, the Pennsylvannia Arts Council, and the Lousiville Fund for the Arts.

Going to Town (1997)
David Froom (b. 1951)

The title of my twelve-minute, one movement work, *Going to Town*, is meant in two ways. Figuratively, it suggests my intent to write a noisy and extroverted piece in which I was constantly on the lookout for opportunities to give the performers a chance to show off, to "go to town."

There is also a literal meaning. Although I lived as a student in New York City and Los Angeles, for most of my life I have lived just beyond the outskirts of major cities (I now live just over an hour from Washington, D.C.). I continue to feel a genuine thrill when I am headed to a city for the day, and the sense of excitement begins just as the city skyline comes into view. The promise is of an exhilarating time, with an overwhelming number of thrilling, urban sensations. In this literal sense, the work can be heard as a depiction of a day in the city: a calm beginning full of premonition; a quickening of the pulse as the city comes into view, leading to a set of playful episodes; a gentle interlude (like a visit to a museum); a return to urban delights, with a gradual increase in tumult, building to a climax of near traffic-jam proportions; and a peaceful conclusion as the day ends with a return to the sylvan tranquility of the countryside.

Overall, then, the work is in five sections: slow introduction, fast section, slow section, fast section with climax, and slow coda. Technically, the materials of the piece are constructed using the principles of continuous variation, where all melodies and harmonies result from developments of the ideas in the introduction. The language is inclusive, with tonal, modal, and atonal materials intermingling both concordantly and discordantly.

Going to Town, written in the summer and fall of 1997, was commissioned by the Fromm Music Foundation at Harvard University.

Bio

David Froom has taught at Baruch College, the University of Utah and, since 1989, St. Mary's College of Maryland where he is associate professor in the music department. Mr. Froom was educated at the University of California at Berkeley, the University of Southern California, and Columbia University. Career highlights include major awards from the Kennedy Center and the Library of Congress, five recordings (three released in 1998), and more than 150 prominent performances throughout the United States and abroad.

Goyescas Negras: Scenes from the Deaf Man's Villa (1987)

Symphony in Three Movements

Marc Satterwhite (b. 1954)

This symphony was inspired by the "black period" (1820-1823) paintings of Franciso de Goya y Lucientes (1746-1828). This group of fourteen paintings was first executed on the walls of *La quinta del sordo* (the deaf man's villa), his home on the banks of the Manzanares River outside of Madrid. They were later transferred to canvas and now hang in Madrid's Museo del Prado.

These incredible paintings have been the source of endless study and debate, in part because Goya's motives for painting them, and indeed even his own titles for them, are unknown. However, they are well known for their painting techniques, which presage both Impressionism and Expressionism, and for their raw, unprecedented emotional power: nothing could be further from the sunny pastorales, religious scenes, and aristocratic portraiture of his early career.

One traditional interpretation is that these are the nightmare fantasies of a lonely old man, sick, disillusioned, totally deaf for many years, and half-insane, done "with the sole purpose of satisfying his own inner calling" by an artist who represented "sensations and feelings, almost never symbols and allegories." (Francisco Javier Sánchez Cantón - translation by the composer)

At the other extreme, another Goya scholar informs us that the paintings make a coherent socio-political statement about "the disastrous effects upon humanity of an absence of reason." (Patricia E. Muller)

Wherever the truth lies, it is certain that this body of work has fascinated viewers for generations and has exerted an enormous influence on the history of Western art.

The name Goyescas is, of course, borrowed from Granados' opera and virtuoso piano pieces by the same name, which are in turn inspired by other Goya paintings. The word does not have a direct English translation; "Goya-

esque pieces" is about as close as one could come. The second movement of this symphony borrows two of Granados' tunes, in the fine and ancient tradition of one artist paying tribute to another by incorporating and paraphrasing the work of the admired artist in his own (during the same trip to Europe in which I discovered the Black Period paintings, I also saw Picasso's variations on Velázquez' *Las meninas* and Dalí's phenomenal takeoffs on Goya's own *Caprichos*, so the Spanish visual artists certainly have been active in this; musical examples are too numerous to mention).

I have had many wonderful teachers and mentors through the years. This symphony is dedicated to the two most important of those: John Eaton and Ramon Zupko.

I. *Saturno devorando a su hijo* (Saturn devouring his son)

This is certainly the best-known work in the group. Muller thinks that a more accurate title for this terrifying vision might be "Satan devouring Judas," citing as evidence the fact that the figure being consumed by the wild-eyed, grotesque monster is a fully-formed adult, not an infant. Further, Goya seldom painted classical subjects. Although I have retained the traditional title, I have been mindful of the possible Satanic connection, and have made a few harmonic and, especially rhythmic, tie-ins with the Satan-inspired dance of the finale.

II. *Las parcas* (The fates)

A man sits, bound by his thread of life to the three fates. This movement is an introduction and passacaglia on one of the Granados' loveliest tunes, taken from the fourth movement of *Goyescas*, "Quejas, o la maja y el ruiseñor" ("Laments, or the *maja* and the nightingale"). The tune appears in both the relentless ground bass of the passacaglia and in the continuous variations above it. The climax is interrupted by the snipping of the thread of life by the fate Atropos. The coda is based on the theme of the "the death of the *majo*" from the *Goyescas* movement entitled "Al amor y la muerte."

III. *El aquellare* (The witches' sabbath)

This huge painting presents a hideous group of crazed witches, clustered around the devil, in the form of a goat, who seems to be delivering a sermon. The music depicts an invocatory dance of the witches, the appearance and sermon of the devil (in the voice of the tuba), and a final frenzied dance of the demon and his minions.

Bio

Composer and bassist **Marc Satterwhite** is a native of Texas, where he began his musical training on the piano, later concentrating on the double bass and on composition. His undergraduate degree is in double bass from Michigan State University, and his graduate degrees from Indiana University are in composition. He has taught at Indiana University, Western Michigan University, and Lamar University, where he was also the producer and host of a weekly radio show devoted to contemporary music. His music has been performed in diverse venues around the United States, as well as in Europe, Latin America and Australia, and he was been awarded several prestigious awards and fellowships, including a Kentucky Arts Council Grant and residencies at the MacDowell Colony and the Atlantic Center for the Arts.

Conductor Bio

Robert Franz is the Assistant Conductor of The Louisville Orchestra and founder of the Carolina Chamber Symphony. He has also been a guest conductor with the Charleston Symphony, the Cumberland Valley Chamber Players and the Killington Music Festival String Orchestra. A champion of new music, Mr. Franz has conducted numerous world premieres including works by Vaclav Nelhybel, Lawrence Dillon, William Stevens and Terese Kaptur. Mr. Franz received his Master of Music degree in conducting from the North Carolina School of the Arts in 1992 and his Bachelor of Music degree in oboe performance in 1990 from that same institution.

Upcoming Events of The Louisville Orchestra

April 16 & 17 The Louisville Orchestra presents "Russian to Finnish" featuring 1998-99 principal conductor, Uriel Segal, leading The Orchestra in *The William Tell Overture*, Sibelius' *Violin Concerto* and Shostakovich's *Symphony No. 15*.

Coffee Concert Thursday, April 16, 10:30 am. MasterWorks performance Friday, April 17, 8:00 pm. Both concerts take place in Whitney Hall, KCA. For tickets call 568-1111.

May 7 & 9 The Louisville Orchestra presents "Age of Discovery" featuring Beethoven's *Concerto No. 5* and Holst's *The Planets*.

Coffee Concert Thursday, May 7, 10:30 am. MasterWorks performance Saturday, May 9, 8:00 pm. Both concerts take place in Whitney Hall, KCA. For tickets call 568-1111.

July 4, 11, 18, 25 The Louisville Orchestra presents Roarchestra at The Louisville Zoo. Gates open at 6:30 for picnicking and pre-concert activities. Single tickets $12 for adults, $6 for children 12 and under. Subscriptions available now: $36 for adults, half-price for children. For more information, call 568-1111.

Upcoming Events at the School of Music

April 14 - 8:00 P.M. - Jazz Ensemble I and Vocal Jazz Ensemble, John LaBarbera and Jerry Tolson, *Directors*
April 16 - 8:00 P.M. - University Singers, Kent E. Hatteberg, *Director*
April 17 - 8:00 P.M. - Student Honors Recital - CANCELED
April 19 - 3:00 P.M. - Chamber Music Society - American Chamber Players*
April 19 - 7:30 P.M. - Ceruti Chamber Players
April 20 - 8:00 P.M. - Faculty Recital - Lee Luvisi, *piano*, All Scarlatti Program
April 21 - 8:00 P.M. - Jazz Ensembles II and III
April 23 - 8:30 P.M. - Contemporary Music Ensembles
April 24 - 8:00 P.M. - Concert Band, Eric Becher, *Director*
April 26 - 7:30 P.M. - Symphony Orchestra, Kimcherie Lloyd, *Director*

*Admission charged

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Mary and Barry Bingham, Sr. Chair

Uriel Segal, Principal Guest Conductor
Columbia Healthcare Foundation Chair

Robert J. Franz, Assistant Conductor

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Nancy Staidle
Julie Stoltie
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Virginia Kershner Schneider Viola Chair Endowed in Honor of Emilie Strong Smith by an Anonymous Donor
William Bauer

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Thomas Mattingly and Anita Grenough Abell Memorial Chair
Joseph Caruso, Assistant Principal
Carole C. Birkhead Chair, Endowed by Dr. Ben M. Birkhead
Christina Hinton
Dr. Edward Leo Callahan Chair
Brooke Hicks
Louise Harris
Frances Shapiro-Weitzenhoffer Chair, Endowed by Esther & Dr. David Shapiro
Deborah Caruso
Julia Preston

BASS
Daniel Spurlock, Principal
Sidney King, Assistant Principal
Patricia Docs
Robert Docs
Jarrett Fankhauser
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Colleen Countryman
Margaret Jamner*
Donald Gottlieb

PICCOLO
Donald Gottlieb
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OBOE
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Betty Arrasmith Chair, Endowed by The Association of The Louisville Orchestra
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Edgar J. Hinson III Chair
Marianne Petersen

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Marianne Petersen
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University of Louisville

School of Music

presents

Kathleen A. Conroy, *piano*

Student of **Naomi Oliphant**

North Recital Hall
Monday Evening
April 13, 1998
7:00 P.M.

Given in partial fulfillment of Bachelor of Music degree

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Sonata in E Minor, K. 394
Sonata in E Minor, K. 402

Domenico Scarlatti
(1685-1757)

Sonata in A Major, Op. 120, D. 664
Allegro moderato
Andante
Allegro

Franz Schubert
(1797-1828)

Intermission

Sonatine
Modéré
Mouvement de menuet
Animé

Maurice Ravel
(1875-1937)

Arabeske, Op. 18

Robert Schumann
(1810-1856)

Sonata No. 1, Op. 22
Allegro marcato
Presto misterioso
Adagio molto appassionato
Ruvido ed ostinato

Alberto Ginastera
(1916-1983)

Please join us for a reception in the Green Room

Domenico Scarlatti (1685-1757) was a composer who wrote solo keyboard literature that expanded the technique and emotional elements of Baroque music. He was the music teacher and life-long friend of Princess Maria Barbara of Lisbon, and with her as inspiration, he wrote over 550 keyboard sonatas. We now know that he had access to not only harpsichords and organs, but pianos as well.

The Sonata in E minor, K. 394, uses many of Scarlatti's most typical techniques. In binary form, it has an upbeat character, contains counterpoint between the two hands, and many trills! The B section begins with fluid right hand arpeggios over guitar-like chords in the left hand, followed by a sequential passage complete with trills, covering many key areas. The Sonata in E minor, K. 402, is an example of his more intimate, tender character. There are four main melodic ideas in the A section, and each is concluded by a rest with a fermata—the silence seems to add intimacy to the character. The B section uses similar material, with new key areas and a developmental quality.

Franz Schubert (1797-1828) is best known for his beautiful melodies and lyrical art songs. On the cusp of Classicism and Romanticism, he was at once conservative and forward-looking. In his larger works, he adheres tightly to form while he adds his own splashes of charm. His brilliant melodies work their way into his sonatas, and his sudden changes of texture and harmony make his music not only unique but distinguished works of art.

The Sonata in A Major, op. 120, D. 664, was written in 1819, but it was not published until after Schubert's death. The first movement is clearly in sonata form, opening with a long, melodic theme. The second theme follows suit, and the movement closes with a repeat of the first theme as a small coda. The second movement is dance-like in character, though it is quite slow and serene. The middle section is in the subdominant and uses the same melodic idea, slightly embellished. The last section is similar to a recapitulation, with an echo-effect between the two hands. The last movement, like the first, is in sonata form, and has a vibrant, swaying first theme. The second theme is more laid-back, with surprising rests and interruptions. The recapitulation begins in D Major, the subdominant, instead of the expected tonic, A Major. This movement, also, ends with a coda based on the first theme.

Maurice Ravel (1875-1937) used the blurred harmonies and colorful textures of impressionism and the borrowed 18th century formal structures of neo-classicism in his works. Like Debussy, he was influenced by Russian, Spanish, and Javanese Gamelan music, (far-eastern orchestras of percussion instruments, employing various layers of rhythmic ostinato). Ravel uses elements of each to produce his colorful, lush harmonies and rich textures.

The Sonatine, completed in 1905, is an example of his neo-classical style. The first movement is in sonata form, opening with a murmur of sound accompanying a soaring melody. There is a tranquil second theme area containing several motivic ideas. The climax in the development almost coincides with the recapitulation, keeping the tension high. The second movement contains the form and triple feel of a Baroque minuet, but Ravel manipulates the accents—sometimes on the second beat, then on the third—to give the piece an off-balance flair. The third movement is very lively and energetic, not to mention technically demanding. It is in loose sonata form, with several sections, all using similar motivic ideas, and travelling through many different keys,starting in F# minor. It concludes with a grand restatement of the main melodic idea in F# Major which draws the piece to an energetic close.

Robert Schumann (1810-1856) is the perfect example of Romanticism, exploring ideas of self-expression and extra-musical references. He was especially involved in the literary scene, using novels written by others, as well as his own publication, Neue Zeitschrift fur Musik, as inspiration for many works. His first compositions were short character pieces, each fully venturing into a different mood. The Arabeske, op.18, was one of his first extended works, written in 1848. Schumann was experimenting with the idea of creating longer composite works made up of many differing sections.

The Arabeske is a loose five-part rondo, ABACA-Coda, with each section illustrating a different idea. the A section is very melodic and fluid, using grace notes and dotted rhythms in the melody. The B section is more homophonic and chordal with straight rhythms, followed by a solw transition that gradually works its way back to A. It incorporates the grace note and the dotted rhythm of the A melody, foreshadowing the return to the A section. The C section uses both the dotted rhythms from A and a chordal texture similar to B. The Coda is serene and peaceful, with a beautiful floating melody. Schumann gave it a separate title, "Zum Schluß"- "to the end."

Alberto Ginastera (1916-1983) is one of the foremost Argentinean composers of the twentieth century. His compositions are divided into three periods. He described his early works as "objective nationalism," using Argentinean melodies and rhythms much like Bartók and Stravinsky. His middle works show "subjective nationalism," using themes and rhythms that have the Argentinean accent, but are not directly obvious to the listener. His last works are "neo-expressionistic," in which he uses connotations of the supernatural and modern ideas.

Sonata, op. 22, falls into the "subjective nationalism" category. Commissioned in 1952 by the Carnegie Institute and the Pennsylvania College for Women, it was premiered at the 1952 Pittsburgh International Contemporary Music Festival by Johanna Harris. The first movement, very energetic and rhythmic, constantly changes meter. The sonata form is blurred by the fact that each theme derives itself from a previous one. The recapitulation, though, is extremely obvious, as it is the landing point of a dramatic climax. The second movement is mysterious and ethereal. The main theme consists of a twelve-tone row, with the hands in unison, three octaves apart. There are several sections of boisterous energy, but each one fades away into the original mysticism. Eventually the piece works its way outward until the hands are five octaves apart for the final statement of the theme. The third movement opens quietly, with bell-like, almost meditative, tones. There are bursts of dramatic emotion within the melancholy atmosphere, producing a sense of tragic sadness. The fourth movement is once again energetic and rhythmic, alternating two's and three's, creating an apparent Spanish flair. Ginastera makes this an incredibly technical piece, using large jumps, rapid octaves, and vigorous hand crossings. The percussiveness pervades until the very end, closing the piece with a huge flourish of sound.

University of Louisville
School of Music

presents

Recital

Craig Crawley, *baritone*
Student of **Donn Everette**
Samuel Hodges, *piano*
Jenny Mills, *trumpet*

North Recital Hall
Monday Evening
April 13, 1998
8:30 P.M.

Given in partial fulfillment of Bachelor of Music degree

Smoking is not permitted in the School of Music Building. In the unlikely event of fire or other emergency, please walk - not run - to the nearest exit. The use of recording devices is strictly prohibited. Please silence electronic watches and pagers.

Program

No. 11 Recitative, Wer nur in Jesu bleibt No. 12 Aria, Mein Herze glaubt und liebt from BWV 75, *Die Elenden sollen essen*	Johann S. Bach (1685-1750)
Mein from *Die schöne Müllerin*	Franz Schubert (1797-1828)
Du bist wie eine Blume	Robert Schumann (1810-1856)
Es muss ein Wunderbares sein	Franz Liszt (1811-1886)
Nachtgang	Richard Strauss (1864-1949)
Don Quichotte à Dulcinée I. Chanson Romanesque II. Chanson Épique III. Chanson à Boire	Maurice Ravel (1875-1937)

Intermission

Rivolgete a lui lo sguardo from *Così fan tutte*	Wolfgang Amadeus Mozart (1756-1791)
Sometimes With One I Love Look Down Fair Moon Gliding O'er All	Ned Rorem (b. 1923)
I Was There A Clear Midnight	Lee Hoiby (b. 1926)
Where or When	Richard Rodgers (1902-1979)
Cheek to Cheek	Irving Berlin (1888-1989)

No. 11 Recitative, Wer nur in Jesu bleibt

Wer nur in Jesu bleibt,
die Selbstverleugnung treibt
dass er in Gottes Liebe sich glaubig ube,
hat, wenn das Irdische verschwunden,
sich selbst und Gott gefunden.

No. 12 Aria, Mein Herze glaubt und liebt

Mein Herze glaubt und liebt.
Denn Jesu süsse Flammen,
aus den' die meinen stammen,
geh'n über mich zusammen,
weil er sich mir ergibt.

Mein, from *Die schöne Müllerin*

Bächlein, lass dein Rauschen sein!
Räder, stellt eur Brausen ein!
All ihr muntern Waldvögelein,
Gross und klein, endet eure Melodein!
Durch den Hain aus und ein
Schalle heut ein Reim allein:
Die geliebte Müllerin ist mein!

Frühling, sind das alle dein Blümelein?
Sonne, hast du keinen hellern Schein?
Ach, so muss ich ganz allein,
Mit dem seligen Worte mein,
Unverstanden in der weiten Schöpfung sein!

Du bist wie eine Blume

Du bist wie eine Blume,
So hold und schön und rein;
Ich schau' dich an, und Wehmut
Schleicht mir ins Herz hinein.

Mir ist, als ob ich die Hände
Aufs Haupt dir legen sollt',
Betend, dass Gott dich erhalte
So rein und schön und hold.

Es muss ein Wunderbares sein

Es muss ein Wunderbares sein
Um's Lieben zweier Seelen
Sich schliessen ganz einander ein,
Sich nie ein Wort verhehlen.

Und Freud und Leid und Glück und Not
So mit einander tragen;
Vom ersten Kuss bis in den Tod
Sich nur von Liebe sagen.

Whoever would remain in Christ

Whover would remain in Christ,
must first deny himself,
trusting in God's love over all else,
so when the earthly has passed away
he will be found in God.

My heart is full of faith and love

My heart is full of faith and love.
For the sweet flame of Christ
has become my strength
and is my all in all,
because He has given himself for me.

Mine, from *The Beautiful Maid of the Mill*

Little brook, cease your rushing!
Mill-wheels, stop your roaring!
All you merry woodland birds,
Great and small, hush your melodies!
Throughout the wood
Sound alone one rhyme:
The beloved miller's daughter is mine!

Spring, have you no more little flowers?
Sun, have you no brighter rays?
Alas, that I must alone
With the blessed word mine
Be not understood in all the wide creation.

You are just like a flower

You are just like a flower.
So sweet and lovely and pure;
I look at you and melancholy
Steals into my heart.

I feel I must lay my hands
Upon your head,
Praying that God may keep you
So pure and lovely and sweet.

It must be a wonderful thing

It must be a wonderful thing,
the love-union of two souls,
rapt entirely in each other,
concealing nought, not even a word.

And joy and pain and fortune and woe
each shares the other's:
from the first kiss unto death
they speak only of love.

Nachtgang

Wir gingen durch die stille milde Nacht,
dein Arm in meinem, dein Auge in meinem.
Der Mond goss silbernes Licht über
dein Angesicht,
wie auf Goldgrund ruhte dein schönes
Haupt.
Und du erschienst mir wie eine Heilige,
Mild, mild und gross und seelenübervoll,
heilig und rein wie die liebe Sonne.
Und in die Augen schwoll mir ein warmer
Drang,
wie Tränenahnung.
Fester fasst' ich dich und küsste,
küsste dich ganz leise.
Meine Seele weinte.

Strolling At Night

We were strolling on a quiet, balmy night.
your arm in mine, your eyes in mine.
The moon shed its silvery light across your
countenance,
a golden halo seemed to rest upon your lovely
head.
And you appeared to me, as if a saint,
gentle and great and overflowing with inspiration,
holy and pure as the beloved sun.
And my eyes beagan to burn with warmth of
approaching tears.
I clasped you more tightly and kissed you,
kissed you very softly.
My soul was weeping.

Don Quichotte à Dulcinée

I. Chanson Romanesque

Si vous me disiez que la terre
A tant tourner vous offensa,
Je lui dépêcherais Pança:
Vous la verriez fixe, et se taire.

Si vous me disiez que l'ennui
Vous vient du ciel trop fleuri d'astres,
Déchirant les divins cadastres,
Je faucherais d'un coup la nuit.

Si vous me disiez que l'espace
Ainsi vidé ne vous plait point,
Chevalier-dieu, la lance au poing,
J'étoilerais le vent qui passe.

Mais si vous disiez que mon sang
Est plus à moi qu'à vous ma Dame,
Je blémirais dessous le blâme,
Et je mourrais, vous bénissant.

Don Quixote to Dulcinea

1. Quixotic Song

If you told me that by
turning so much the earth offended you,
I would send Panza to it:
You would see it still and silenced.

If you told me that boredom
assailed you from a sky too beflowered with stars,
tearing the heavenly bodies,
I would destroy night with one blow.

If you told me that space
thus emptied, did not please you,
God's-Knight, lance in hand,
I would bespangle the passing wind with stars.

But if you told me that my blood
is more mine than yours, my Lady,
I should pale at the charge,
and would die, blessing you

O Dulcinee.

II. Chanson Épique

Bon saint Michel qui me donnez loisir
De voir ma Dame et de l'entendre,

O Dulcinea.

II. Epic Song

Good St. Michael, who gives me leave
to see my Lady and hear her voice

Bon saint Michel qui me daignez choisir
Pour lui complaire et la defendre,
Bon saint Michel, veuillez descendre
Avec saint Georges sur l'autel
De la Madone au bleu mantel.
D'un rayon du ciel bénissez ma lame,
Et son egale en pureté.
Et son egale en piété.
Comme en pudeur et chasteté.
Ma Dame
(O grands saint Georges et saint Michel).
L'ange qui veille sur ma veille.
Ma douce Dame si pareille
A vous, Madone au bleu mantel.
Amen.

III. Chanson à Boire

Foin du bâtard, illustre Dame,
Qui pour me perdre à vos doux yeux
Dit que l'amour et le vin vieux
Mettent en deuil mon coeur, mon âme!
Je bois à la joie!
La joie est le seul but
Ou je vais droit lorsque j'ai bu!
Ah! Ah! Ah! la joie!
Je bois à la joie!
Foin du jaloux, brune maîtresse,
Qui geint, qui pleure et fait serment
D' être toujours ce pâle amant
Qui met de l'eau dans sons ivresse!
Je bois à la joie! Etc.

Rivolgete a lui lo sguardo, from
Così fan tutte
Rivolgete a lui lo sguardo
E vedrete come sta;
Tutto dice: io gelo, io ardo...
Idol mio, pietà!
E voi, cara, un sol momento
Il bel ciglio a me volgete,
E nel mio ritroverete
Quel che il labbro dir non sa.
Un Orlando innamorato
Non è niente in mio confronto;
D'un Medoro il sen piagato
Verso lui per nulla io conto;
Son di foco i miei sospiri,
Son di bronzo i suoi desiri.
Se si parla poi di merto,

Good St. Michael who deigns to choose me
For her pleasure and to defend her,
Good St. Michael, be pleased to descend
With St. George, upon the altar
Of the Madonna in the blue cloak.
With a heavenly beam my blade
And its equal in purity
And its equal in piety
As also in modesty and chasitity:
My Lady,
(O great St. George and great St. Michael)
The angel who watches over my vigil,
My gentle Lady, so like
You, Madonna in the blue cloak.
Amen.

III. Drinking Song

A pox on the bastard, illustrious Lady,
Who to defame me in your gentle eyes,
Says that love and old wine
Bereave my heart and soul.
I drink to happiness!
Happiness is the one goal
Where I go straight when I am drunk!
Ah! Happiness!
I drink to happiness!
A pox on that jealous man, dark lady,
Who whines, who weeps and swears
That he is ever that pallid lover
Who waters down his drunkenness!
I drink to happiness! Etc.

Rivolgete a lui lo sguardo, from
Così fan tutte
Turn your eyes toward him
And you will see what he feels;
All of him says: I freeze, I burn...
My idol, have pity!
And for just a moment, my dear,
Direct your beautiful eyes toward me
And you will see in mine
What my lips cannot express.
Enamoured Roland
Cannot compare with me;
The wounded breast of a Medor
Is as nothing, contrasted to mine;
My sighs are of fire,
My desires are as strong as bronze.
If, then, one speaks of merit,

Certo io sono ed egli è certo,
Che gli uguali non si trovano
Da Vienna al Canada.
Siam due Cresi per richezza,
Due Narcisi per bellezza;
In amor i Marcantoni
Verso noi sarian buffoni;
Siam più forti d'un Ciclopo,
Letterati al par di Esopo;
Se balliamo un Pich ne cede,
Si gentil e snello è il piede;
Se cantiam col trillo solo
Facciam torto all'usignolo,
E qualch'altro capitale
Abbiam poi, che alcun non sa.
Bella,bella, tengon sodo,
Se ne vanno ed io ne godo.
Eroine di costanza,
Specchi son di fedelta.

I am sure, and so is he
That our equal cannot be found
from Vienna to Canada.
In wealth we are lik Croesus,
In beauty like Narcissus;
In love, even Marc Antony
Would seem ridiculous compared to us;
We are stronger than a Cyclops,
As men of culture, we are equal to Aesop;
If we dance, a Pick would give up,
So delicate and fleet are our feet;
If we sing, with a single trill
We would outshine the nightingale,
And some other talents
Have we, too, that no one knows.
Splendid, splendid, they resist us firmly;
They are leaving and I am glad of it.
Models of loyalty,
They are paragons of faithfulness.

Upcoming Events at the School of Music

April 14 - 8:00 P.M. - Jazz Ensemble I and Vocal Jazz Ensemble, John LaBarbera and Jerry Tolson, *Directors*
April 16 - 8:00 P.M. - University Singers, Kent E. Hatteberg, *Director*
April 17 - 8:00 P.M. - Student Honors Recital - CANCELED
April 19 - 3:00 P.M. - Chamber Music Society - American Chamber Players*
April 20 - 8:00 P.M. - Faculty Recital - Lee Luvisi, *piano,* All Scarlatti Program
April 21 - 8:00 P.M. - Jazz Ensembles II and III
April 23 - 8:30 P.M. - Contemporary Music Ensembles
April 24 - 8:00 P.M. - Concert Band, Eric Becher, *Director*
April 26 - 7:30 P.M. - Symphony Orchestra, Kincherie Lloyd, *Director*

*Admission charged

PROGRAM NOTES

Recitative and Aria, "Mein Herze glaubt und liebt" from *Cantata 75, Die Elenden Sollen Essen*

In May of 1723 J.S. Bach had left the city of Cöthen for a new post in Leipzig, where he would remain until his death in 1750. Eager to make a good impression, the first works Bach composed in this new setting were two massive cantatas: *BWV 75* and *BWV 76*. Both are fourteen movement pieces that required pretty much all of the usually scant resources Bach normally had at his disposal. *Die Elenden sollen essen* was first performed on May 30, 1723 at St. Nicolai in Leipzig. The texts for this particular Sunday, being the first after Trinity Sunday, are Luke 16:19-31 and 1 John 4:16-21. The first passage is the story of the Rich Man and Lazarus, and the second a lesson on the love of God. In both the theme of showing love for God by showing love for others is of foremost importance. This theme of love is highly evident in the aria "Mein Herze glaubt und liebt," where the singer joyfully proclaims the supreme self-sacrifice of Jesus Christ for our salvation. Of particular note is the symbolism found in the aria. The line for obligato trumpet, which is itself symbolic of the end, is fraught with quickly moving triplets. These serve a twofold purpose, the first being an expression of unbridled joy and the second as a symbol of the Holy Trinity.

Four "Liebeslieder" of the Romantic Period

This set of four songs, although written by different composers, have in common the theme of romantic love. The first, Franz Schubert's "Mein," is taken from the larger work *Die Schöne Müllerin*. This cycle of poems by Johann Müller recounts the love of a young man for a beautiful millermaid and its ultimate tragic consequences. Here, however, the young man bursts forth with exultation that the maid is "mein!" Schubert's melody tells us as much as the poetry with its exuberant and vibrant line. Only a short introspective interlude gives us pause from the unbridled happiness of this bouncy little tune.

Schumann's "Du bist wie eine Blume" is one of the most lovely melodies ever written. The poem by the legendary Heinrich Heine is lovingly set here with a tune that is disarming in its simplicity. Never at any time dramatic, the phrases evolve at a slow and even pace that lingers over each word, savoring every thought of the beloved.

"Es muss ein Wunderbares sein" is the only song of the four not written by a German composer. Franz Liszt, a native of Hungary, is probably best known for his prodigious talents at the piano and his works written for that instrument. However, he also composed a fair number of songs. This particular piece, like "Du bist wie eine Blume," has a simple melody that nevertheless fully captures the essence of the poem by Oskar von Redwitz.

The last of the set, "Nachtgang" is a rich and vibrant setting of a beautiful poem by Otto Julius Bierbaum. Richard Strauss has given us a piece that though reflective is highly emotional and dramatic in its intensity. Strangely, this wonderful song had until recently been recorded only once; by the great Kirsten Flagstad in 1951.

Don Quichotte à Dulcinée

Maurice Ravel was commissioned in 1928 to write what would ultimately become his last work. A film on the subject of Don Quixote had been drawn up the year before, and Ravel had been asked to submit some music for it. Though the final commission eventually went to Jacques Ibert, Ravel's swansong is a brilliant piece of writing. A native of the "Pays Basque" area of southern France, Ravel grew up in the shadow of the Pyrenees and the Spanish border. Not surprisingly, the nature of the subject must have struck a chord with the composer. The lyrics, by Paul Morand, deal with the most famous figure in Iberian literature. Thus, Ravel's music is saturated with the influence of the indigenous music of Spain. Each movement is based on a Spanish dance. The first, the Chanson Romanesque, is in an alternating rhythm of $\frac{6}{8}$ and $\frac{3}{4}$ and is based upon the Quajira. The Chanson Épique, a prayerful request to St. Michael and St. George, is in a slow $\frac{5}{8}$; the traditional Zortzico. Finally, the buoyant drinking song is a quick-tempoed Jota.

Rivolgete a lui lo sguardo, from *Così fan tutte*

This seldom performed aria is intended in the context of the opera to replace Guglielmo's aria "Non siate ritrosi" in Act I. Up to this point Guglielmo and Ferrando, two officers in the Neapolitan army, have placed a bet with their elderly bachelor friend Don Alfonso. The bet involves the solidarity of women, namely that of the comrades' fiancées, Fiordiligi and Dorabella, respectively. Don Alfonso, with the help of the ladies' maid Despina, convinces the two officers to disguise themselves as Albanians and woo each other's sweethearts in the hopes that they might be proved unfaithful. After an aria in which Fiordiligi expresses her rock-steady faithfulness, Guglielmo extols he and his Albanian brother's virtues in mock fashion, after which the two girls run off in a huff. The aria is immediately followed by a laughing trio in which the two men prematurely mock Don Alfonso for his unfounded doubts. Incidentally, he eventually wins the bet.

Five Songs on Poems by Walt Whitman

The following set of songs on poems by Whitman are by arguably two of the greatest American composers of the latter half of this century. Ned Rorem, who once hailed himself as the Schubert of the twentieth century, is still producing music at a prodigious, if not Schubertian, pace. *Time* echoed his claim by lauding him as the "world's best composer of art songs" after Rorem captured the 1976 Pulitzer Prize for *Air Music*. The first three songs of this set, among the over 300 to his credit, were part of a set of five commissioned by Wilder Burnap in 1957. "Sometimes With One I Love" is a tremendous example of Whitman's great lust for the life and the zeal with which he undertook it. "Look Down, Fair Moon," a poem dating to the Civil War, is an intensely ironic take on the disparate picture of the silver light of the moon falling upon the corpses of fallen soldiers. The final Rorem offering is the glibly rendered "Gliding O'er All."

The other two songs of the set are taken from Lee Hoiby's *I Was There*, commissioned by baritone Peter Stewart and premiered in 1989 at his New York City recital debut. The songs were originally intended for performance with orchestra but are most often done (if done at all) with piano. Hoiby, born in 1926, is more well know for

his instrumental works but here shows that he is equally adapt at crafting music for the voice. The piece from which the cycle's name is taken is part of Whitman's "Song of Myself" and is itself only a segment of the monumental poem's stanza 33. This piece is narrative in nature and recounts an episode from Whitman's life in dramatic and often exciting fashion. "A Clear Midnight" is simply a beautiful piece. Slow and quiet for all of its brief duration, both poem and melody are decidedly contemplative and serene.

--- Craig Crawley, 1998

The audience is kindly requested to withhold its applause until the end of each set.

University of Louisville

School of Music

presents

JAZZ ENSEMBLE I

John LaBarbera, *Conductor*

and

JAZZ REPERTORY ENSEMBLE

John LaBarbera,
Jerry Tolson, *Conductors*

North Recital Hall
Tuesday Evening
April 14, 1998
8:00 P.M.

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Jazz Repertory Ensemble
John La Barbera, *Conductor*

The Entertainer	Scott Joplin (1868-1917)
Cherokee	Ray Noble (1907-1978)
Sing, Sing, Sing	Louis Pima (1911-1978)
Two Hearted River	John La Barbera (b. 1945)

Jazz Repertory Ensemble
Jerry Tolson, *Conductor*

Nobody But you	Buddy Pepper (b. 1922) Arr. Van Alexander
En La Papa	Cesar Concepcion Arr. Roberto Rey
Things We Did Last Summer	Sammy Cahn (b. 1913) Jule Styne (b. 1905) Band arr. by Lovell Ives String arr. by Jerry Tolson
Blues for Bela	Don Sebesky (b. 1937)

Jazz Ensemble I
John LaBarbera, *Conductor*

Brazil	Ary Barroso Arr. McNeill/Garling
Trane of Thoughts	Richard Lawn (b. 1956)
Moon of Mist	Duke Ellington (1899-1974)
Eleanor Rigby	Paul McCartny (b. 1940) Arr. John LaBarbera

William McCord, *guest trombone*

T-Bone	Miles Davis (b. 1955)
Quietude	Thad Jones (1923-1986)
Sassy Strutt	John LaBarbera (b. 1945)

Jazz Ensemble I Personnel

David Clark, *Pine Bluff AR*
Dwight Wiest, *Salt Lake City UT*
Aaron Kinnman, *Covington*
James Dalton, *Tequesta, FL*
Damon Becker, *Louisville*

Mac Abercrombie, *New Albany IN*
David Phy, *Elizabethtown*
Victoria McAllister, *Louisville*
Michael Hornbuckle, *Huntington, WV*

Brian Hornbuckle, *Huntington, WV*
Dan Radank, *Edgewood*
Adam Gaines, *Sadieville*
Tom Money, Paintsville

Gary Claude, *Sherwood AR*
Patrick O'Rourke, *Bowling Green*
Steve Crews, *Louisville*

Jazz Repertory Ensemble Personnel

James A. Brown, *flute*
Raphael Starr, *clarinet*
Kristyn Groth , *violin*
Suzanne Rohrer, *violin*
Toni Robinson, *viola*
Tim Donaldson, *cello*
James A. Peterson, *alto saxophone*
Ochion Jewell, *tenor saxophone*
Robert Van Leer, tenor saxophone
Joe Bowers, *baritone saxophone*

Matt Marshall, *french horn*
David Phy, *trombone*
John Fourhman, *tuba*
Charles Ferris, *trumpet*
Adam Gaines, *trumpet*
Roger Levering, *trumpet*
Kimcherie Lloyd, *piano*
Brian Vinson, *string bass*
Quinn Blandford, *drums*

University of Louisville
School of Music

presents

North Recital Hall
Tuesday Evening
April 14, 1998
5:30 P.M.

Trumpet Ensemble
Michael Tunnell, *Director*

Renae A. Adrian	Adam W. Gaines	John McCoy
Samantha Y. Chaney	Daniel Hazelton	Ashley M. Taylor
Jason T. Fisher	Brian Hornbuckle	DeWayne T. Venzen

Fair Phyllis I Saw Sitting All Alone (1599) — John Farmer (late 16th c.), arr. Ronald C. Dishinger

Trio — Burrill Phillips (1907-1988)
- Allegro moderato

Fanfare and Images (1998) *Premiere Performance* — Adam W. Gaines (b. 1975)

Passages (1998) *Premiere Performance* — John LaBarbera (b. 1945)
- Time
- Verse
- Egress

Prelude/Fanfare (1998) *Premiere Performance* — Nathan Brock (b. 1977)

Suite — Henri Tomasi (1901-1971)
- Havanaise

Canonical Trilogy — Fisher Tull (1934-1994)
- Allegro
- Lento
- Allegretto

Suite — Ronald LoPresti (b. 1933)
- Finale

University of Louisville
School of Music

presents

Brian Hornbuckle, *trumpet*

Student of **Michael Tunnell**

Assisted by:
Louie L. Bailey, *piano*
Quinn Blandford, *drum set*
Kyle Kegerreis, *Bass*
Michael Hornbuckle, *trombone*
David Clark, *alto saxophone*

North Recital Hall
Wednesday Evening
April 15, 1998
8:30 P.M.

Given in partial fulfillment of Master of Music degree

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Program

Galliarde	Claude Gervaise (early 16th c.)
Concerto in Eb Largo	Johann Baptist Georg Neruda (c.1708 - 1780)
Sonata for Trumpet and Piano With strength and vigor Rather slowly and with freedom Moderately fast, with energy	Kent Kennan (1913 -)
Lullaby *from* 7 Canciones Populares Españolas	Manuel de Falla (1876 - 1946)

Intermission

Nightsongs	Richard Peaslee (1930 -)
Blues for Albert	Brian Hornbuckle (1973 -)
What's New	Haggart - Burke (Dates unknown)
Clowns	Brian Hornbuckle (1973 -)

Claude Gervaise was a composer and violist in Paris during the mid to late 16th century. Little is known about the life of this composer. What is known is that he left a six volume collection of French "Dancieres" (Pavanes, Branles, and Galliardes), many of which were instrumental adaptations of polyphonic vocal music.

J.B.G. Neruda's *Concerto in Eb* was originally written for the hunting horn (corno da caccia). This work has been left behind and is seldom played by modern horn players. Due to its high tessitura, it is much more suited to the modern trumpet player. Neruda was one of the first composers of his time to realize that a solo brass instrument blooms in a halo of pure string sound.

Kent Kennan's *Sonata* for Trumpet and Piano, has become a standard in the modern trumpet repertoire. This piece uses implied meter, meter changes and tempo changes very freely and frequently throughout the work.The third movement shows an Aaron Copland influence. His earlier music showed Romantic impressionism and some hints of jazz influences, but from the 1940's his style has mainly become neo-classical, often drawing on Hindemith.

Manuel de Falla's *7 Canciones Populares Españolas,* are a series of folk songs from Spain. These songs include the original lyrics that had previously been passed down through oral tradition alone. The words to this lullaby are as follows:

Sleep softly, nina, softly, sleep, sleep, my angel,
sleep, sleep little starlet, gleam of the morning.
Nanita, nana, nanita, nana,
softly sleep little starlet, gleam of the morning.

Richard Peaslee's *Nightsongs* was written in 1973 for Harold Lieberman, a leading concert and studio trumpet player in NYC. This piece is in one movement with four contrasting sections and a return to the opening material. The first and third sections attempt to exploit the darker lyrical qualities of the flugel horn. The second and fourth sections use the brighter and more agile qualities of the trumpet.

Brian Hornbuckle's *Blues for Albert,* is a piece influenced by childhood experiences. Certain things stand out in every child's life. For me there was Albert and the crew. I remember watching the Brown Hornet with the guys and just hanging. This blues is dedicated to the memory of Fat Albert. Hey! Hey! Hey!

What's New is one of the standards in jazz balladry. This song was introduced in 1938 under the title "I'm Free", but was shortly referred to as "What's New". Like most ballads, this one deals with love. In this case, however, it is a love that is lost.

What's new? How is the world treating you?
You haven't changed a bit; Lovely as ever, I must admit.
What's new? How did that romance come through?
We haven't meet since then, Gee! but it's nice to see you again...
...I haven't changed, I still love you so.

Clowns, another original tune by Brian Hornbuckle, is based in the style of Thelonious Monk. The inspiration for this tune came from the frustrations of "clowns" trying to play the music. A clown is person who is not serious about what they are doing. A clown, in music, is that person who is pretending that they are serious about the music, but will take every opportunity to use excuses to get away from playing the music. Music has no room for clowns!

University of Louisville
School of Music

presents

Bird Recital Hall
Thursday Evening
April 16, 1998
7:30 P.M.

Chip Anderson, *bass trombone*
John League, *trombone*
Students of **Richard Cryder**
Assisted by **Grace Baugh-Bennett,** *piano*

Sonata in G — Benedetto Marcello (1686-1739)
- Adagio
- Allegro

John League

New Orleans — Eugene Bozza (b. 1905)

Chip Anderson

Concerto — Launy Gröndahl (1886-1960)
- Moderato assai ma molto maestoso
- Andante grave
- Allegretto, scherzando

John League

Lieder eines fahrenden Gesellen — Gustav Mahler (1860-1911)
- Ging heut Morgen über's Feld
- Die zwei blauen Augen

Chip Anderson

Sonata (Vox Gabrieli) — Stjepan Sulek (1914-1986)

John League

Beelzebub — A. Catozzi

Chip Anderson

University of Louisville
School of Music

presents

Room 267
Thursday Afternoon
April 16, 1998
2:00 P.M.

Convocation

Nigun (Improvisation) — Ernest Bloch (1880-1959)

Paola Monrique, *violin* (Chislom, 103)
Kristanne Harden, *violin*

Danse De La Chevre (1932) — Arthur Honegger (1892-1955)

Amalie Drury, *flute* (Fuge, 204)

Sonata — Johann Christian Schultze (early 18th century)
Siciliana
Vivace

Laura Miracle, *flute* (Fuge/Johnson, 104)
Sarah Conklin, *oboe*

Duet Op. 44 No. 3 — Joseph Ignaz Pleyel (1757-1831)
Andante

Melissa Wilkerson, *viola* (Shackleton, 111)
Chris Lerner, *violin*

Partita No. 2 in d minor, BWV 1004 — J.S. Bach (1685-1750)
Allemanda
Courrante

Rachel Blanton, *violin* (McHugh, 104)

University of Louisville
School of Music

presents

Bird Recital Hall
Thursday Afternoon
April 16, 1998
2:00 P.M.

Convocation

Sonata Op. 110 in A flat Major — Ludwig van Beethoven (1770-1827)
Moderato Cantabile
Chumli Xu, *piano* (Luvisi, 604)

Concerto for Two Trumpets and Orchestra — Antonio Vivaldi (1680-1743)
Tina Broaddus, *trumpet* (Koerselman, 411)
Ashley Taylor, *trumpet* (Koerselman, 312)
David Berger, *piano*

Three Bagatelles (1975) — Fisher Tull (1934-1994)
Prelude
Improvisation
Caprice
Renae Adrian, *trumpet* (Tunnell, 614)
Florence Su, *piano*

O Mistress Mine — Roger Quilter (1877-1953)
from Three Shakespeare Songs, Op. 6 No.2
Weep You No More — Roger Quilter
from Seven Elizabethan Lyrics, Op. 12 No. 1
Ernie Chammas, *tenor* (Montal, 611)
David Berger, *piano*

Morgen — Richard Strauss (1864-1949)

Laurie's Song — Aaron Copland (1900-1990)
from "The Tender Land"
Anne Marie Asuncion, *soprano* (Everette, 612)
Samuel Hodge, *piano*

Nuit d'etoiles — Claude Debussy (1862-1918)
(Starry Night)
Laura Inman, *soprano* (Montal, 212)
Jonathan Cornell, *piano*

Spirate, pur spirate — Stefano Donaudy (1879-1925)

Wie Melodien Zieht es mir — Johannes Brahms (1833-1897)

Jennifer Renner, *mezzo-soprano* (Everette, 112)

Sonata Op. 51 — Flor Peeters (1903-1986)

Allegro

Roger Levering, trumpet (Tunnell, 112)

Chunli Xu, *piano*

Sonata in F minor — Johannes Brahms (1833-1897)

Allegro Appasionato

Kristin Drown, *clarinet* (Tidwell, 212)

Deanne Hartye, *piano*

University of Louisville
School of Music

presents

North Recital Hall
Thursday Afternoon
April 16, 1998
2:00 P.M.

Convocation

Seligkeit — Franz Schubert (1797-1828)

Nancy Hanks — Katherine K. Davis (1892-1980)

Jennifer Reid, *soprano* (Tidwell, 112)
David George, *piano*

Golliwogs's Cakewalk — Claude Debussy (1862-1918)
from Children's Corner
Ryan Marsh, *piano* (Oliphant, 112)

Variations on an English Folk Song — Charles Delaney (b. 1925)
"The Seeds of Love" for Solo Alto Flute
Carla Babiasz, *alto flute* (Fuge, 412)

Polonaise in C Minor, Op. 40, No. 2 — Frédéric Chopin (1810-1849)
Katie Stern, *piano* (Kee, 312)

Villanelle — Hector Berlioz (1803-1869)

Er Ist's — Hugo Wolf (1860-1903)

Michael Sprowles, *tenor* (Everette, 212)
David George, *piano*

Sonata in F Major — Benedetto Marcello (1686-1739)
Largo
Allegro

Josh Brown, *trombone* (Cryder, 112)
David George, *piano*

University of Louisville

School of Music

presents the

University Singers

Kent E. Hatteberg, *Conductor*

and

University Chorus

Elizabeth LeMay, *Conductor*

Graduate Conducting Recital
Student of Kent E. Hatteberg

Given in partial fulfillment of the Master of Music degree

North Recital Hall
Thursday Evening
April 16, 1998
8:00 P.M.

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University Singers

Sing we and chant it	Thomas Morley (c. 1557 - 1602)
Il bianco e dolce cigno	Jacques Arcadelt (c. 1505 - 1568)
I go before, my darling	Thomas Morley
Fire, fire, my heart	Thomas Morley
Dainty fine bird	Orlando Gibbons (1583 - 1625)
My bonny lass she smileth	Thomas Morley
Ngana From *Songs of Passage*	Stephen Leek (b. 1959)
Old Horatius had a farm	Z. Randall Stroope (b. 19??)

Brief Intermission

University Chorus

Coronation Anthem No. 4:
Zadok the Priest — George Frideric Handel (1685 - 1759)

Cantate Domino — Hans Leo Hassler (1564 - 1612)

Adoramus te — Quirino Gasparini (1749 - 1770)

Agnus Dei — Hans Leo Hassler

Cantique de Jean Racine, Op. 11 — Gabriel Fauré (1845 - 1924)

Don Scott Carpenter, *organ*

Sohran Bushi — Japanese Folk Song
arr. Osamu Shimizu (1911 - 1986)

Lauren Zurlage, *soloist*

Hombe — Kenya (Luo) Folk Song
arr. Lazarus Edward Nnanyelu Ekwueme (b. 1936)

Feller from Fortune — Newfoundland Folk Song
From *Five Songs of the Newfoundland Outports*
Collected by Kenneth Peacock — arr. Harry Somers (b. 1925)

University Chorus

Elizabeth LeMay, *Director*

Katie Stern, *Accompanist*

Soprano

Amanda C. Bader
Heather Brown
Bethany Eschenbach
Jacquelyn R. Haywood
Melissa Jenkins
Kyung-Hee Kim
Linda C. Pfotenhauer
Stefanie Phelps
Jennifer L. Reid
Kiley Simmons
Jessica Sines
Casey Tindle
Carrie C. Turner
Lauren Zurlage

Tenor

David Golightly
Jesse Hargis
Joey Mattingly

Alto

Katie Boyd
Tessa A. Hoerner
Tristan Kopelke
Cathy Mattingly
Sarah Pershke
Beth Reed
Sherry Wurth

Bass

Daniel Behringer
Ryan Connell
Jamie Costanzo
Paul N. Doroshevich
Terry Johnston
Aaron Joyce
Ryan Marsh
Patrick Metzroth
Bill Phillips
Shawn Proctor

University Singers

Kent E. Hatteberg, *Director*

Soprano
Jessica Bortz
Eunsun Choi
Laura Inman
Carrie C. Turner
Lauren Zurlage

Alto I
Jennifer Heller
Michelle Miller
Jennifer Renner
Katie Stern
Elizabeth Westwood

Tenor
Daniel P. Botula
Scott Alan Childress
W. Robert Gover

Bass
Jamie Costanzo
J. Robert Heilman
Howie Lindsey
Ryan Marsh

Upcoming Choral Events

April 21 - 8:00 P.M. - Jazz Ensemble I and Vocal Jazz Ensemble, John LaBarbera and Jerry Tolson, *Directors*

April 26 - 3:00 P.M. - Collegiate Chorale with the Choral Arts Society and members of the Louisville Orchestra - Gustav Holst's *The Hymn of Jesus,* Arvo Pärt's *Te Deum,* and Ralph Vaughan Williams' *Benedicite,* James Rightmyer and Kent E. Hatteberg, *Conductors* - St. Francis in the Fields

May 7, 10:30 A.M., May 9, 8:00 P.M. - Women of the Collegiate Chorale and University Chorus perform Gustav Holst's *The Planets* with the Louisville Orchestra

May 17 - 7:30 P.M. - Floyd Central A cappella Choir and Chamber Singers, Angela Hampton, *Director* (Graduate Practicum) Mt. St. Francis

University of Louisville
University Singers and University Chorus
Thursday, April 16, 1998

Program Notes and Translations

This evening's concert opens with six selections from the early Italian madrigal and Elizabethan madrigal periods. Philippe Verdelot, Costanzo Festa, and Jacques Arcadelt are the composers credited with the rise of the Italian madrigal in the early 16th century. Festa was a native Italian, while Verdelot and Arcadelt were northern Europeans.

Arcadelt, born in Liège, France, composed 126 French chansons, a number of Latin motets, and over 200 Italian madrigals. 'Il bianco e dolce cigno,' his most famous madrigal, appears in *Il primo libro di madrigali,* the first of his six books of madrigals. This book was printed thirty-three times in the century following its composition, attesting to Arcadelt's widespread popularity.

Il bianco e dolce cigno	The white and gentle swan
Il bianco e dolce cigno cantando more ed io piangendo giung' al fin del viver mio. Strano e diversa sorte ch'ei more sconsolato ed io moro beato. Morte che nel morire m'empie di gioia tutto e di desire. Se nel morir altro dolor non sento, di mille morte il di sarei contento.	The white and gentle swan dies while singing, and I, while weeping, reach the end of my life. What a strange and different fate; for he dies comfortless, while I die a blissful death - A death which fills me with joy and desire. If I feel no other pain than this in dying, I should be content to die a thousand deaths.

The rise of the Elizabethan madrigal period can be traced to the circulation of Italian madrigals in England. Five anthologies of Italian madrigals, including Nicholas Yonge's two volumes of *Musica Transalpina* (1588 and 1597), Thomas Watson's *Italian Madrigals Englished* (1590) and Thomas Morley's *Selected Canzonets* (1597) and *Selected Madrigals* (1598), were published in England with English texts. Morley and Orlando Gibbons were among the finest composers to use these Italian models, along with William Byrd, Thomas Weelkes, John Wilbye, and others. Although the height of the Elizabethan madrigal period lasted little more than a quarter century, the form was immensely popular. Thomas Morley said "anyone unable to take part at sight in a Madrigal or in a "consort of viols" was considered to fall below the standard of a gentlemanly education." The English madrigals presented this evening represent some of the best-known and loved madrigals.

The popularity of the madrigal in England waned in the early part of the 17th century, as England entered a dormant period in the area of musical accomplishment that lasted until the latter part of the century, revived in large part by Henry Purcell. The tradition of madrigal singing also enjoyed a revival, perhaps begun with the founding the of Madrigal Society of London in 1741, and the popularity of singing madrigal continues today.

Ngana by Australian composer Stephen Leek strikingly captures the driving energies, rhythms, and vivid colors of the island seascape that is to be found around the northeastern tip of Australia. Constructed of simple canonic figurations and ostinatos, Ngana uses as its source an indigenous Australian text which calls to the shark (ngana) and the fish (mangana) welcoming (yah) them to the translucent blue waters (lina) around the reef. Ngana is the first of five *Songs of Passage,* each named after a traditional Australian place based on the traditional name. These pieces project the choral colors and textures for which Leek has become renowned. *Songs of Passage* was commissioned in 1994 by the St. Peters Chorale, Brisbane, Australia and their Director, Graeme Morton.

Stephen Leek, born in Sydney, Australia, has established a reputation for his unique work in the Australian community as a composer who takes music out of the concert hall and to the people. He has received the highest accolades for his work, especially for his choral compositions which are "fresh and imaginative, whilst easy on the ear." His compositional output ranges from simple songs for the youngest singer to masterworks of the choral repertoire for more mature voices. His *Once A Mountain* received the Sounds Australian Award for the Best Choral Composition by an Australian Composer in 1991. He is frequently performed and recorded by such ensembles as St. Peters Chorale, Sydney Children's Choir, Young Voices of Melbourne, and The Australian Voices.

Ngana program notes taken from the score

Z. Randall Stroope is Director of Choral Activities at the University of Nebraska - Omaha and Director of the Nebraska Children's Choir. 'Old Horatius' is a spoof on the well-known 'Old McDonald had a Farm.' Although the Latin text and translation has been omitted, we trust that most of our audience this evening is familiar with the text.

PROGRAM NOTES AND TRANSLATIONS

Zadok the Priest

While at the Royal Academy in London. Handel wrote four anthems for the coronation of George II. *Zadok the Priest* is believed to have been the fourth performed at Westminster Abbey on October 11, 1727. The forces included in the orchestration are 2 oboes, 2 bassoons, 2 trumpets, violins I, II, and III, violas, timpani, cellos, basses, and organ. Since its first performance, *Zadok the Priest* has been sung at every subsequent British coronation. In three sections, the anthem opens powerfully, as the choir (split into 7 parts) begins the text taken from Kings I: 39 and 40, "Zadok the priest, and Nathan the prophet anointed Solomon King." The middle allegro section is set in 3/4 time with the words, "And all the people rejoiced, and said." The final section joyfully incorporates melismas typical of Handel's writing as the choir sings, "God save the King! Long live the King! May the King live forever! Alleluia! Amen!"

Cantate Domino

Hans Leo Hassler, a contemporary of Michael Praetorius, came from a family of musicians. He received his first training from his father, the town musician of Nuremberg and later continued his study in Venice with Andrea Gabrielli. An organist, most of the positions he held were connected with the court rather than the church, including posts at the courts of Count Octavianus Fugger at Augsburg and the Elector of Saxony. Considered one of the founders of German music, he wrote numerous secular and sacred works, including canzonetti, motets, psalms, litanies, and madrigals.

Cantate Domino canticum novum (Psalm 95:1-4), is the Introit for the fourth Sunday after Easter and gives the day its name "*Cantate* Sunday." It also greets the birth of the promised Messiah on Christmas Day during the III Nocturn of Matins, when it follows the antiphon *Laetantur caeli* ("Let the heavens rejoice and the earth exult before the face of the Lord – because he has come.") The mostly homophonic setting opens in a stately duple meter but moves to a dancing triple meter in the middle section as the choir sings, "And bless his name!" It closes in the original duple meter, as the men and women exchange statements of the text. The text is as follows:

Cantate Domino canticum novum,
cantate Domino omnis terra.
Cantate Domino,
et benedicite nomini ejus.
Annuntiate de die in diem
salutare ejus.
Annuntiate inter gentes
gloriam ejus,
in omnibus populis mirabilia ejus.

Sing to the Lord a new song,
sing to the Lord all the earth.
Sing to the Lord,
and bless his name.
Proclaim his salvation from
day to day.
Declare his glory
among the nations,
his wonders among all people.

Adoramus te

Quirino Gasparini was a contemporary of Mozart, to whom this piece has often been mistakenly attributed. Written in the polyphonic style of the Renaissance, the piece's harmonies are clearly from the Classical Era. The *Adoramus te* text is sung as a short response during Vespers before the Hymn on the Feast of the Finding of the Holy Cross (May 3) and the Exaltation of the Holy Cross (September 14).

Adoramus te, Christe, et benedicimus tibi. Quia per sanctam crucem redemisti mundum.	We adore you, O Christ, and we bless you. For by your holy cross you have redeemed the world.

Agnus Dei

The text of the *Agnus Dei* is found embedded in the ancient chant of the Roman and Ambrosian rites, the *Gloria in excelsis*. It is also attributed to John the Baptist who was questioned by the priests and Levites from Jerusalem concerning whether or not he was the Christ, and why he was baptizing others (John I: 25-26, 29). It is best known, however, for its placement at the end of the Mass. During the 10^{th} – 12^{th} centuries, the three-fold form became established and the *dona nobis pacem* replaced the third *miserere nobis*. In the Requiem Mass, the third line becomes *dona eis requiem sempiternam* ("Grant them rest everlasting"). The opening polyphonic lines move to homophony as the choir exclaims, "Have mercy on us."

Agnus Dei, qui tollis peccata mundi, miserere nobis.	Lamb of God, who takes away the sins of the world, Have mercy upon us.

Cantique de Jean Racine

The *Cantique de Jean Racine* is an early work composed in 1873 when Gabriel Fauré was teaching at the Ecole Niedermeyer. It was originally scored for SATB chorus and orchestra (consisting of 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 2 horns, harp, violins I and II, violas, cellos, and basses). The text is one of the *Cantiques spirituels* written by the French dramatist Jean Racine (1639-1699) when he abandoned writing for the theater, turning to more moral and theological concepts. The text reads:

Verbe égal au Très-Haut Notre unique espérance, Jour éternel de la terre et des cieux, De la paisible nuit, Nous rompons le silence, Divin Sauveur jette sur nous les yeux!	Oh Word, at one with the Most High, our sole hope, eternal life of earth and heaven, we break the silence of the peaceful night. Divine Savior look down on us!

Répands sur nous
le feu de ta grâce puissante,
que tous l'enfer
fuie au son de ta voix.
Dissipe le sommeil
d'une âme languissante,
qui la conduit à l'oubli de tes lois!
Ô Christ sois favorable
â ce peuple fidèle
pour te bénir maintenant rassemblé,
Reçois les chants qu'il offre
à ta gloire immortelle
et de tes dons qu'il retourne comblé!

Spread over us
the fire of your mighty grace.
May all hell
flee before the sound of your voice.
Disperse the slumber
of a languishing soul,
which causes it to forget your laws!
Oh Christ, look with favor
on your faithful people
now gathered together to bless your name.
Receive the songs we offer
to your eternal glory
and may we return laden with your
blessings!

Folk music has generally developed anonymously and usually among the uneducated classes. Originally transmitted orally, it exists in practically every part of the world and constitutes a vast body whose study often requires special methods. By far the greatest part of this repertory involves singing.

Sohran Bushi

Osamu Shimizu's father was a gagaku (the orchestral music of the Japanese court, founded in the 8th century) player and was encouraged to study traditional Japanese music, including gagaku, Buddhist music, noh music, and koto playing. In addition to these studies, he took courses in theory and composition with Hashimoto and Hosokawa at the Tokyo Music School. He has written orchestral works but has proved far more successful and prolific in vocal genres, particularly choral music and song. *Sohran Bushi* is a fisherman's work song that would have been sung to keep a steady rhythm as the nets were pulled onto the boat.

Yahre, Sohran! Hai!
Oki no kamome ni
Shiodoki kikeba,
Watasha tatsu tori
Nami ni kike.
Choi, Yasa e yasa no dokkoisho!
Yahre, Sohran! Hai!
Kuki ga tsuzukeba,
senryo ya manryoh.
Ami mo nishin de
gin no iro.
Choi, yasa no dokkoisho!

I asked the flying seagulls
if the tide is best to fish.
"We're leaving now," they answered,
"ask the breaker, if you wish."

O, if you wish to marry,
pick a girl on the fishing ground.
I'm sure she's sweet and tender,
even if she is all brown'd.

Yahre, Sohran! Hai!
Tama no suhada ga
shibuki ni nurerya.
Uwaki kamome ga
mite sawagu.
Choi, yasa e yasa no dokkoisho!

Tomorrow I'll embark for
catching herring from the sea.
Tomorrow night the hard deck,
is the pillow then for me.

Hombe

Laz Ekwueme obtained his musical education first in Nigeria, then in England and the United States at Yale University. His teaching career has included tenures at the University of Nigeria at Nsukka, the State University of New York at Stony Brook, the State University of New York at Oneonta, and the University of Nigeria at Lagos. He is published widely in professional journals, including *African Music*, *Journal of African Studies*, and *The Black Perspective in Music*. His best-known works are *Nigerian Rhapsody* for strings, *Dance of the Black Witches* for Quintet, and *Two Igbo Introits* for choir. *Hombe* opens with an alto solo. The simple melody is then heard in the sopranos, while the chorus provides harmonic support. The middle section begins with a double canon that blossoms into a variant of the first setting, and the piece concludes with the alto soloist singing, once again, over the choir's chanting of "Hombe."

Hombe, hombe,
Nya thii may wak Ondiek chame,
Nya thii maling' Ondiek weye.
Hombe, hombe.

Hyenas catch a weeping child,
But angels watch the sleeping child.

Feller from Fortune

Canadian composer Harry Somers began his studies in piano and theory at the Royal Conservatory of Music in Toronto. In 1949, he was awarded a Canadian Amateur Hockey Association scholarship that enabled him to study composition with Darius Milhaud in Paris. Aside from brief periods of other incidental employment, he has primarily earned his living as a free-lance composer and has also acted as commentator and/or pianist in numerous CBC radio and television productions. The text of *Feller from Fortune* was first collected in 1955 by the late Gerald E. Doyle of St. John's in his booklet *Old-Time Songs of Newfoundland* and was later included in *Songs of the Newfoundland Outports* by Kenneth Peacock. The lively piece rapidly changes meters, including 7/8, 3/8, 9/8, 2/4, 6/8, 5/8, and 4/4, keeping the singers (and the conductor!) on their toes.

University of Louisville
School of Music

presents

North Recital Hall
Friday Evening
April 17, 1998
7:00P.M.

Carla Babiasz, *flute*
Student of **Francis Fuge**
David Berger, *piano*

Medley — Traditional

What a Friend We Have in Jesus
Just As I Am
My Jesus, I Love Thee

Dedicated to those who have supported me through the years - family, friends and teachers. I want to especially thank my parents and my fiancée Deryl for always believing in me. But most importantly, to God I give the glory and thanks for all He's seen me through.

Jour d'été a la montagne pour quatre flûtes — Eugene Bozza (1905-1991)

Pastorale
Ronde

Andy Brown, Kilian Kubala, Jennifer Buckner

Pièce en forme de habanera pour Flûte et Piano — Maurice Ravel (1875-1937)

Intermission

First Sonata for Flute and Piano (1951) — Bohuslav Martinu (1875-1959)

Allegro moderato
Adaigo
Allegro poco moderato

Ms. Babiasz is a recipient of the 1997-98 School of Music Alumni Scholarship Award

Jour d'été a la montagne

Though mostly known for his compositions for wind instruments, the French composer Eugene Bozza began his music career as a violinist at the Paris Conservatory. After receiving the Grand Prix de Rome in 1934, Bozza went on to serve as conductor of the Opera-comique in Paris.

Jour d'été a la montagne ("A summer day in the mountains") was written in 1954 and was originally scored for four flutes. It consists of four programmatic movements, entitled Pastorale, Aux bord du torren ("on the bank of the river"), Le chant des forêts "the song of the forest"), and a concluding Ronde.

Pièce en form de habanera

Perhaps because he was born in the Pyrenées, near the border between France and Spain, Ravel was fascinated by Spanish music all his life. His first Habanera (a rhythmic Cuban dance of Spanish origins) was titled Rapsodie espagnole and was written in 1895.

Pièce en forme de habanera (1907) was originally written for a vocalise-étude to introduce contemporary vocal etudes. It has since been transcribed for almost every conceivable instrument, including the flute.

First Sonata for Flute and Piano

This piece was composed in 1945 for Martin's friend Georges Laurent,who was then principal flutist of the Boston Symphony Orchestra. It was written in the course of a week of vacation at the beginning of that summer, in South Orleans, Massachusetts, on Cape Cod. The music is a happy blend of the principal ingredients of his personal style: Baroque motoric rhythms, Romantic long melodies, and the elements of Czech folk song and dance. In the first movement, Allegro moderato, he also used an American birdsong, the call of the whipporwill that he heard every night on Cape Cod. The Second movement is a serene, Bachian aria, Adagio, with a sharply contrasting middle section featuring the piano, A brilliant Allegro poco moderato closes the sonata.

University of Louisville
School of Music

presents

Bird Recital Hall
Friday Evening
April 17, 1998
7:00 P.M.

Recital
Dwight Wiest, *saxophone*
Student of **Mike Tracy**

Assisted by
Grace Baugh-Bennett, *piano* **Ochion Jewell,** *alto saxophone*
Justin Cook, *tenor saxophone* **Amos Peterson,** *baritone saxophone*

Sonata in E Major, No. 6 — Johann Sebastian Bach (1685-1750)
- Adagio, ma non tanto
- Allegro ma non troppo
- Siciliano
- Allegro assai

transcribed by Marcel Mule

Sonatina, Op. 36 (1952) — Lex van Delden (1919-1988)
- Allegro
- Aria
- Rondo alla polka

Syrinx — Claude Debussy (1862-1918)

Sonata, Op. 29 (1970) — Robert Muczynski (1929-)
- Andante maestoso
- Allegro energico

Intermission

Tableaux de Provence — Paule Maurice (1910-1967)
- Farandole des jeunes-filles
- Chanson pour ma mie
- La bohemienne
- Des Alyscamps mon âme soupira
- Le cabridan

Sarabande and Gigue (1976) — Fisher Tull (1934-1994)

Andante and Scherzo — Eugene Bozza (1905-1991)

PROGRAM NOTES

The saxophone is a relatively new instrument, patented in 1846 by inventor Adolphe Sax. Music from the baroque period must therefore be borrowed from the repertoire of older instruments. Marcel Mule was a renowned saxophonist and the first professor of saxophone at the Paris Conservatory. He contributed greatly to the body of saxophone literature by developing transcriptions and encouraging the composition of new works. Bach's *Sonata No. 6 in E major* was originally written for flute and continuo. It is almost certainly Bach's last chamber composition for the flute. An old archival notice declares that Bach prepared the score of this work for the valet, personal confidante, and flute partner of Frederick the Great when he visited Potsdam in either 1741 or 1747.

Dutch composer Lex van Delden dedicated the *Sonatina* to saxophonist Jules de Vries. De Vries studied with Mule in Paris (1946 to 1948) and then embarked on a busy and successful performance career. He was forced to stop performing on saxophone after an intensive six year career due to a severe cramp in his jaw. Delden was a self-taught composer. This work is representative of his style, in which he builds a work from one fairly concise idea. The *Sonatina* makes use of twentieth-century materials such as the exotic "diminished" (eight tone) scale and angular melodies.

Debussy's *Syrinx* is also borrowed from the flute repertoire. It is performed unaccompanied. It portrays the legend of Pan, the Greek god, who pursues the beautiful nymph Syrinx from morning to twilight. He finally chases her to the bank of a stagnant stream, but before he can grasp her she is transformed into a bed of marsh reeds. The wind blowing through them produced a sad and beautiful sound. Pan consoles himself by cutting two of the reeds, from which he fashions a new set of pipes on which he could play.

Robert Muczynski was born in Chicago, March 29, 1929. It was in college at De Paul University where he kindled his interest in composition under Alexander Tcherepnine. As a composer, Muczynski is influenced by the Russian modern school, which emphasizes great rhythmic energy combined with a somewhat neo-Baroque structure. The brooding first movement and driving second movement of the *Sonata* both require a depth of expression and technical capability from the performers.

Tableaux de Provence was composed for Marcel Mule. Paule Maurice met Mule through her husband, composer Pierre Lantier. Mule reflected: "One day (Maurice) informed me that she had composed a suite for saxophone and piano entitled *Tableaux de Provence.* I sight read the lovely pieces at her house, accompanied by one of her brilliant students, Solange Robin, with whom I later recorded the suite." *Tableaux* was immediately successful and was readily integrated into the concert saxophone repertoire. The work, which consists of five movements, takes its inspiration from the beautiful Provence region of Southeastern France. Bordering on the Mediterranean Sea, Provence has its own distinct culture and dialect.

Sarabande and Gigue was written in 1976 at the request of saxophonist Kenneth Deans, who premiered the work at the World Saxophone Congress in London in July, 1976. Tull and Deans collaborated closely regarding the technical and expressive qualities of the saxophone including the altissimo register and the *pizzicato* effects of the "slap tongue" technique in the low range of the instrument. In this work the total compass of the saxophone is extended to three and one-half octaves. The two movements are based on the traditional Baroque dance forms in regard to the general tempo and character; however, the regular meters of 3/4 and 6/8 are replaced by 5/8 and 7/8 respectively. The tonal scheme is generally formulated around the Lydian mode with free excursions into various tonal regions.

The saxophone quartet *Andante and Scherzo* by composer Eugene Bozza typifies mid-twentieth century French music in its melodic fluency, elegance, structure and sensitive concern for instrumental capabilities. The first theme of the *Andante* movement remains its primary one, the balance of the movement consisting mostly of variations upon it. The second movement gets somewhat more involved: the instruments play solo and then homorhythmically. After the theme is worked over again, a new section, reminiscent of the first movement, lends relief to the staccato texture, but soon gives way to the first idea with which the work concludes.

University of Louisville

School of Music

presents

Saturday Evening
April 18, 1998
7:30 P.M.
North Hall

Richard C. Cooper, *conductor*
Student of **Frederick Speck**

Canzon duodecimi toni (1597) — Giovanni Gabrieli (1555 - 1612)

Divertimento
for brass and percussion (1970) — Karel Husa (1921 -)
- Overture
- Scherzo
- Song
- Slovak Dance

INTERMISSION

Symphony in Brass (1992) — Eric Ewazen (1954 -)
- Andante, Allegro Molto
- Andante con moto
- Allegro vivace

In partial fulfillment of the Master of Music in Conducting degree



CHAMBER
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SOCIETY
of Louisville

THE AMERICAN CHAMBER PLAYERS

Miles Hoffman, Artistic Director

This afternoon's artists:

Alexis Galpérine, *violin*
Miles Hoffman, *viola*
David Jolley, *horn*
Loren Kitt, *clarinet*
Edward Newman, *piano*
Wilhelmina Smith, *cello*

North Recital Hall
University of Louisville School of Music
Sunday, April 19, 1998
3:00 P.M.

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The Chamber Music Series is dedicated to the memory of

Miriam Weis

(1921-1976)

These concerts are a tribute both to the music community... young and old, professional and amateur...which received her loving attention, and to this special music which she treasured.

Acknowledgments

The Chamber Music Society of Louisville is supported by the generosity of numerous individuals and organizations who join in its purpose of presenting performances of the world's best chamber music by its most revered artists.

The Board of Trustees thanks all who contribute to this effort and who help bring beautiful music to us all:

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University of Louisville School of Music

Special Acknowledgment

Supported in part by a grant from The Kentucky Arts Council, a state agency of the Education, Arts, and Humanities Cabinet.



The audience is invited to meet the artists following today's concert in the Green Room behind the stage area.

Program

Quartet No. 1 in F Major, Op.18, No. 1 for horn and strings (c. 1785) — Giovanni Punto (1746-1803)

Allegro
Adagio
Rondo con variazioni

Trio in B-flat Major, Op. 11 for clarinet, cello and piano (1798) — Ludwig van Beethoven (1770-1827)

Allegro con brio
Adagio con espressione
Tema con variazioni

INTERMISSION

Märchenerzählungen (Fairy Tales), Op. 132 for clarinet, viola and piano (1853) — Robert Schumann (1810-1856)

Lebhaft, nicht zu schnell
Lebhaft und sehr markirt
Ruhiges Tempo, mit zartem Ausdruck
Lebhaft, sehr markirt

Sextet in C Major, Op. 137 for piano, violin, viola, cello, clarinet and horn (1935) — Ernst von Dohnanyi (1877-1960)

Allegro appassionato
Intermezzo (Adagio)
Allegro con sentimento
Finale: Allegro vivace, giocoso

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University of Louisville

School of Music

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ARS NOVA

Sacred and Secular Music of
Fourteenth Century France

performed by

U of L Early Music Ensemble

Jim Bates, *Director*

Sunday Evening
April 19, 1998
7:30 P.M.
Oratory of Our Lady and St. Phillip

PROGRAM

Chose tassin — Montpellier Ms.
shawm

Ho ho ho — Leiden Ms.

Introit: Quasi modo geniti infantes

Kyrie — Apt Ms.
ensemble

Dame, mon cuer — Guillaume de Machaut
Michael Sprowles *tenor*, lute and vielle

De touz les biens — Machaut
alto recorders and tenor viol

De Fortune me doy pleindre — Machaut
Kristen Thompson *alto*, alto recorder, psaltery and lute

Gloria — Ivrea Ms.
ensemble

Or sus vous dormes trop — Ivrea Ms.
Anne Greenfeld *soprano* and lutes

Pour l'amour — Codex Reina
Kathleen Conroy *soprano*, lute and vielle

Armes amours — F. Andrieu, Chantilly Ms.
Kathleen Conroy and Anne Greenfeld *sopranos*,
vielle and portative organ

Intermission

Credo — Apt Ms.
vocalists: Kathleen Conroy, Kristen Thompson,
Michael Sprowles and Kilian Kubala

Ma fin est mon commencement — Machaut

recorders

Cela sans plus — Jacob Obrecht

recorders

Sanctus — Apt Ms.

ensemble and saqueboutes

excerpt from The Roman de Fauvel — Ms. Fr. 146

The Fauvel Players with Nathan Brock, *narrator*

Conductus: Floret fex favellea

alto recorder, harp , lute, vielle and portative

Motet: J'ai fait nouveletement

Katie Boyd, Kathleen Conroy and Angie Hopperton

Rondeau: Fauvel est mal assegne

Kathleen Conroy and portative

Ballade: Douce Dame

Anne Greenfeld, Michael Sprowles and vielle

Motet: Bon vin doit

ensemble

Conductus: Virgineus sensus

recorder, vielle, lutes and harp

Charivari

ensemble

Motet: Maria, virgo virginum

Katie Boyd, Kathleen Conroy and Angie Hopperton

Conductus: Plebs fidelis Francie

Anne Greenfeld and saqueboutes

Motet: In mari miserie

ensemble and saqueboute

Agnus Dei — Barcelona Ms.

ensemble and saqueboute

Singers

Sopranos
Katie Boyd
Kathleen Conroy
Anne Greenfeld
Angie Hopperton

Tenors
Nathan Brock
Kilian Kubala
Michael Sprowles

Altos
Paulina Aleman
Sarah Conklin
Maria Fernando de la Torre
Karen Griffin
Kristen Thompson
Jackie Wead

Basses
John Cantrell
Brian Davis
Jason Polete
Shawn Proctor
David Walker

Instrumentalists

Jim Bates *vielle*
Nathan Brock *shawm, recorder*
John Cantrell *recorder, portative organ*
Kathleen Conroy *recorder*
Kilian Kubala *recorder, harp, viol*
John League *saqueboute*
Jason Polete *saqueboute*
Shawn Proctor *lute*
David Walker *lute, psaltery*

A special thank you to ...
Jack Ashworth who has instilled in each of tonight's performers a love of early music. Jack's knowledge, curiosity, energy, humor and zeal are ubiquitous, even during his sabbatical. Tonight's performance is possible because he has taught us well.

University of Louisville

School of Music

presents

Lee Luvisi, *piano*
Faculty Recital

North Recital Hall
Monday Evening
April 20, 1998
8:00 P.M.

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DOMENICO SCARLATTI
(1685-1757)

Sonata in A Major, K.24

Sonata in C minor, K. 126

Sonata in B Major, K. 261
Sonata in B Major, K. 262

Sonata in D Major, K. 145

Sonata in B-flat Major, K. 439
Sonata in B-flat Major, K. 440

Sonata in A Major, K. 114

Sonata in F minor, K. 386
Sonata in F minor, K. 387

Intermission

Sonata in A-flat Major, K. 127

Sonata in G minor, K. 546
Sonata in G Major, K. 547

Sonata in D minor, K. 10

Sonata in E major, K. 206
Sonata in E Major, K. 207

Sonata in F minor, K. 69

Sonata in D Major, K. 443
Sonata in D minor/D Major, K. 444

* * *

It is requested that there be no applause between sonatas

Domenico Scarlatti was born in Naples in 1685 (by one of those historical quirks, the same year as Bach and Handel) and was the sixth of ten children of an illustrious father, Alessandro Scarlatti. Not yet sixteen, he was appointed organist and composer to the Neapolitan royal chapel. There followed successive appointments to royal courts in Rome, Lisbon and, most importantly, Madrid, where he passed nearly the last three decades of his life and where his music became permeated with the vital rhythms and vivid colors of Iberian folk culture.

Scarlatti was from an early age a dazzling harpsichordist. Regarded by many as the most brilliant virtuoso on any keyboard instrument up to the time of Liszt, he was really responsible for developing the modern keyboard style. Like Chopin, Scarlatti wrote almost exclusively for his own instrument. Unlike his 19th century counterpart, however, Scarlatti's compositional maturity came late, evidenced by the fact that most of the 555 sonatas by which he is virtually solely identified today were created only after the age of forty.

It was thanks to the monumental research undertaken in the 1940s by the eminent American harpsichordist, Ralph Kirkpatrick, that, some two centuries after Scarlatti's death, a far more comprehensive understanding of the composer's life and works was at last revealed. Significant amongst Kirkpatrick's findings was that, while the first hundred or so of Scarlatti's sonatas were written as single pieces, the vast majority of the later ones were undeniably conceived in tonally related pairs (some even as triptychs). The approximately chronological catalogue of the sonatas compiled by Kirkpatrick (designated by "K" numbers on this program and not to be confused with Mozart's Köchel) is now utilized by keyboardists almost universally.

Although called "sonatas", the term does not imply that they followed the classical sonata form, which was developed only after Scarlatti's time. Here, "sonata" refers merely to music that is to be played rather than sung. Almost all of Scarlatti's sonatas fit into one mold which we call binary form: that is, each sonata is in two sections, each of which is repeated.

Scarlatti was one of the most strikingly original, daring and imaginative composers of his century. My underlying motive in presenting this all-Scarlatti program (aside from a deep love of the music itself) is to help chip away at the lingering notion of his work as mostly fast, acrobatic and superficial. As Chopin himself said best of Scarlatti: "In his music there are exercises aplenty for the fingers but also a good deal of spiritual food. He sometimes reaches even Mozart."

This evening's performance is dedicated to the memory of my teacher, Dwight Anderson, who first introduced me to Scarlattian magic.

University of Louisville
School of Music
presents

Monday Evening
April 20, 1998
8:00 P.M.
Bird Recital Hall

Jennifer Mills, ***conductor***
Student of **Frederick Speck**

Symphonie Militaire (1794) — Francois Joseph Gossec (1734-1829)
Edited by Richard Franko Goldman

Notturno Op. 24 (1824) — Felix Mendelssohn (1809-47)

Tiénto del Segundo Tono (c.1537) — Antonio de Cabézon (1510-66)
Scored for Wind Band by
Percy Grainger

INTERMISSION

Trauermusik (1844) — Richard Wagner (1813-83)
Contemporary Edition by John Boyd

The Good Soldier Schweik Suite
Op. 22 (1956) — Robert Kurka (1921-57)

In partial fulfillment of the Master of Music in Conducting degree.

The Ensemble

Piccolo
Andy Brown

Flute
Carla Babiaz
Andy Brown

Oboe
Sarah Conklin
Barbara S. Keys

Bassoon
Edward K. Caruthers
Kyle Cooksey

Clarinet
Laura Markey
Dwight Wiest

Bass Clarinet
Kristin Drown

French Horn
Chris Ball
Jacquie Grammer
Matt Marshall

Trumpet
Renae Adrian
Daniel Hazelton
DeWayne T. Venzen

Trombone
Josh Brown

Tuba
Mark Harting

Percussion
Chris Cooper
Aaron Hanka
Matt Schaffner

Names are listed in alphabetical order.

Ms. Mills would like to thank the musicians who have freely given their time to assist her in completing the Master of Music in Conducting degree.

Graduate Conducting Recital
Jennifer Mills
April 20, 1998
8:00 p.m.

Program Notes

Symphonie Militaire

Francois Joseph Gossec
Edited by Richard Franko Goldman

Many historians view the French Revolution as a turning point in regards to the modern day wind band. Richard Franko Goldman, one of the leading band historians of the present day, states, "The development of the band was more profoundly influenced by the French Revolution than by any event before or since. In the great surges of popular enthusiasm which marked the establishment of a new order, music was a vital outlet of expression." Patriotic celebrations and open-air festivals brought about the rise of the band which was organized for and by the people. In 1789, a young musician named Sarrette gathered forty-five musicians and organized the Band of the National Guard. By 1790 the group had grown to seventy players and was supported by the city of Paris. It was at this time that Francois Joseph Gossec, the leading French composer of the time, became the bandmaster. Gossec and his assistant Charles Simon Catel, another celebrated composer of the time, lead the band until the group "dissolved" at the decree of the Convention of 1792. The ensemble actually became the nucleus of the famous National Conservatory of Music in Paris. The National Guard Band used every instrument possible and created a medium for which composers could create new music. More highly developed music, such as symphonies and concert overtures, began emerging for the band.

Gossec's *SymphonieMilitaire* or *Military Symphony in F* was written in 1794 for the Band of the National Guard. Due to the dominant key relationship that ends the third movement, some historians believe that Gossec actually added a fourth movement which incorporated a choir. Winds and chorus often performed together on the same concerts so this would not have been out of the ordinary. It is presumed that, due to the short amounts of time given to prepare pieces during this time of flourishing festivities, Gossec probably used a work for choir and winds that he had already written. This would have predated Beethoven's use of the choral symphony by thirty years.

Symphonie Militaire exists today in three movements. The first being spirited and majestic in F major. The second is a short pastorale in a slow 6/8 meter and is still in the key of F major. The final movement is fast and contrasting to the third, but as mentioned above, it might seem a bit inconclusive due to the C major tonality.

Notturno Op. 24

Felix Mendelssohn

The *Notturno Op. 24* was originally written in 1824 while Mendelssohn was vacationing with his father at the seaside resort of Bad Doberan in northern Germany. As was the case with many of these spas, a resident orchestra was in place to perform daily outdoor concerts. This orchestra was made up entirely of wind players (harmoniemusik). In a letter to his sister Fanny, the fifteen year old Mendelssohn describes the ensemble for which he writes his *Nottorno*: "This [Harmoniemusik] consists of one flute, two clarinets, two oboes, two bassoons, two horns, one trumpet, and one basshorn. This is a large brass instrument, has a beautiful, deep tone, and looks like a big jug or a syringe." The instrument used to cover this basshorn part today is the contrabassoon.

The work was not published until 1838, and it was not in its original form. The original score from 1824 was lost, but Mendelssohn recopied the score in July of 1826. This 1826 version was also lost until 1980 when it was found in a library in West Berlin. For publishing purposes, Mendelssohn rescored the work (without access to the lost scores) for twenty-three winds and percussion. He renamed it *Ouverture für Harmoniemusik*. The rescoring for a larger ensemble might have been an attempt to receive more performances from the German and British military bands of the time. He also arranged the work for two pianos which was published in the same year.

In the most current form of the work for wind band, John Boyd has taken the lost score from 1826 and combined it with the 1838 version. It may be performed in its original *Notturno* form (he indicates proper instrumentation and necessary editing) or it may be performed with the full compliment of winds and percussion.

The work most resembles a French Overture with its slow beginning in binary form followed by a faster, lighter section that is the main body of the piece. Mendelssohn uses a sonata allegro form in the second section as a structure in which to create melodic and harmonic sequences, arpeggiated melodies, and harmonic surprises such as the dominant sounding seventh chord on tonic at the beginning of the coda. The original title *Notturno* or nocturne designates an instrumental work intended for performance at night and is usually light in character.

Along with being a child prodigy (making his first appearance as a concert pianist at the age of nine), Mendelssohn is most known for his symphonies, his oratorio *Elijah*, and his revival of *The Passion According to St. Matthew* by Johann Sebastian Bach.

Tiènto del Segundo Tono

Antonio de Cabézon
Scored for Wind Band by Percy Grainger

Antonio de Cabézon was one of the greatest organists and composers of the sixteenth century. He grew up in a noble family and became the court composer and organist for Charles and Isabella. He later served Phillip II. One of the most interesting features about Cabézon was that he was blind from infancy. He was able to overcome this handicap and have a lasting effect on the music of Europe. He traveled with Phillip II and was exposed to new styles outside of Spain while at the same time leaving his mark on the music of other nations. His approach of "instrumental vocalization" along with a masterly use of dissonances, chromaticism inherently found in the modes, and tensions between harmony and melody came together to develop a language of rare expressive intensity.

Cabézon's tièntos or preludes are instrumental fantasies built on the opening motive. Percy Grainger sets this *Prelude in the Dorian Mode* in the darker vocal quality of Cabézon's music, but he intertwines his own expressive concept. The dorian mode is a scale built on the second tone of a scale. In this work, the opening motive repeats at irregular intervals throughout the main body of the work, forming a basis for the four-part polyphony which evolves around it.

Grainger's interest in music of the past had a great impact on his own compositions and at the same time created an early music revival. He states that, "Western composers have committed a 'kind of artistic suicide' around the time of Bach, by rejecting the harmonic and polyphonic freedom of the previous nine centuries to concentrate instead on the 'pretty-prettiness and lively appeal' of dance music, characterized by its tyrannical melody and subservient harmony." The *Prelude in the Dorian Mode* is a part of a collection of works called "Chosen Gems for Winds". Grainger arranges in this collection what he called "other people's music" in twenty-three settings, ranging from the twelfth century to Elizabethan music, to such relative "moderns" as Franck, Faure, and Goosens. Grainger is most well-known for his settings of folk tunes.

Trauermusik

Richard Wagner
Contemporary Edition by John Boyd

Trauermusik is based on Carl Maria von Weber's opera "Euryanthe". The literal translation of the title means funeral music. It stands as pillar in the history of the wind band because it is a completely original, freestanding work for winds by a major composer. It is Wagner's only original composition for winds. He wrote the work in 1844 to accompany the burial procession of Weber. Weber died in London in 1826 and it was not until twelve years later that his body was returned to Germany. The torchlight procession began at the train station and carried his body to its final resting place in Friedrichstadt. Wagner carefully composed this tribute to the "father of German opera and the leitmotif".

The first section of the work is from Euryanthe's overture. This music is filled with tension and melancholy. It represents the trapped spirit of Emma without hope of release. This, perhaps, represents Wagner's sadness over the loss of his friend.

The middle section is the cavatina Euryanthe sings while abandoned in the wilderness. The text is primarily of a sorrowful nature tempered with a message of hope for redemption. Wagner was wishing his friend well in the afterlife.

Wagner's selection of music for the coda is also full of symbolic meaning. The music he chose can be found at the end of Act II. This is the reunion and vindication scene. Possibly, the final trumpet call of *Trauermusik* symbolizes Weber's soul ascending to heaven just as it symbolizes the release of Emma's spirit in the opera.

The work was originally scored for eighty-one players: five flutes, seven oboes, twenty clarinets in Bb, ten bassoons, eight horns in F, six trumpets in F, six tenor horns in Bb, nine trombones, four tubas in C, and six muffled snare drums.

The title of this piece has also been called *Trauersinfonie.* In 1860 C.F. Meser published a piano arrangement with this title without Wagner's permission. This title is actually used for Erik Leidzen edition.

1. Overture
2. Lament
3. March
4. War Dance
5. Pastoral
6. Finale

The Good Soldier Schweik Suite was inspired by "The Good Soldier Schweik", the brilliantly realistic anti-war satire by the Czech novelist and journalist Jaroslav Hasek. Written shortly after the First World War, it is essentially the story of the civilian, the common man, forced to become a soldier who must fight for a cause for which he has no sympathy. Although he is classified by his German masters ("the authorities") as "feebleminded" (that is, someone who doesn't quite appreciate their reasons for waging war), Schweik is, in reality, crazy like a fox, exposing the arrogance, stupidity and hypocrisy of these "authorities" by his seemingly idiotic behavior. In spite of the indignities to which Schweik is subjected, his optimism manages to emerge indestructible and triumphant. He is, therefore, not only a single individual, but also the symbol of the common people and their resistance to a war which they can derive no benefit, but only suffering.

There are six short pieces which comprise the suite that represent a general idea or theme which reoccurs throughout the book, rather than any specific episodes. Thus, the OVERTURE is a character sketch of Schweik, the good-natured common man, the genial collector of homeless dogs. The LAMENT represents the element of sadness and seriousness which underlies many of the episodes, such as the outbreak of war. The MARCH, of course, represents the soldier's chief means of getting from place to place - Schweik does quite a bit of it. The WAR DANCE represents the "authorities", both civilian and military and their fanatical pounding of the war drum. The FINALE is Schweik's optimism, triumphant and indestructible in the end.

University of Louisville

School of Music

presents

VOCAL JAZZ ENSEMBLE

Jerry Tolson, *Director*

JAZZ ENSEMBLE II

Jerry Tolson, Director

North Recital Hall
Tuesday Evening
April 21, 1998
8:00 P.M.

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Vocal Jazz Ensemble

On Green Dolphin Street (1947)
Ned Washington (1901-1976)
Bronislau Kaper (1902-1983)
arr. by Kirk Marcy

Walkin'
Sharon Boadley
Bob Stoloff

It's Only A Paper Moon (1933)
E. Y. Harburg
Billy Rose
Harold Arlen

Patrick McHugh, *soloist*

For All We Know
Fred Coots (b. 1897)
Sam Lewis (1885-1959)
arr. by Jerry Tolson

Spring Is Here
Richard Rodgers (1902-1979)
Lorenz Hart (1895-1943)
arr. by Paris Rutherford

Route 66
Bobby Troup (b. 1918)

Jennifer Gossman, Laura Inman, *soloists*

Top Secret
Russell Ferrante
Jimmy Haslip
Caprice Fox
trans. by Peter Chwazik

Jennifer Gossman, *soloist*

Jazz Ensemble II

Dear Old Stockholm	Stan Getz (1927-1991) arr. by Daniel Hamuy
Loch Ness Monster	Dean Sorenson (c. 1962)
Dauphin Dance	Herbie Hancock (b. 1942) arr. by Bob Mintzer
Outrageous Mother	Phil Wilson (b. 1937)
I've Got the World On A String	Harold Arlen (1905-1986) Ted Koehler
Cabeza de Carne	Matt Harris (b. 1960)
Bang That Wall, Harvey	David Metzger (c. 1952)

Vocal Jazz Ensemble

Jennifer Gossman, New Albany IN
Laura Inman, Cabot AR
Jennifer Renner, Somerset
Beth Reed, Crestwood
Angela Bartley, Russell
Benjamin Fisk, Alexandria
Terry Johnston, Brandenburg
Patrick McHugh, Louisville

Rhythm Section

Jeff Rehmet, piano, Louisville
Dan Behringer, guitar, Jeffersonville, IN
Kyle Kegerreis, bass, Greenwood, IN
Quinn Blandford, drums, Frankfort

Jazz Ensemble II

Saxophones

James Peterson, alto, Evansville IN
Charles Pearsall, alto, Elizabethtown
Melodi Cook, alto, Frankfort
Ochion Jewell, tenor, Gray
Robert Van Leer, tenor, Madisonville
Justin Cook, baritone, Elizabethtown

Trumpets

Charles Ferris, Louisville
Roger Levering, Frankfort
Clair Morgan, Louisville
Jackie Wead, Louisville

Trombones

Chip Anderson, Winchester
Joshua Brown, Cecilia
Randy Bullock, Frankfort
Bill McCord, Flemingsburg
Mike Smith, LaGrange

Rhythm

Jody Wade, piano Louisville
Kyle Kegerreis, bass, Greenwood IN
Daniel Behringer, guitar, Jeffersonville IN
Quinn Blandford, drums, Frankfort

University of Louisville
School of Music

presents

North Recital Hall
Wednesday Evening
April 22, 1998
8:30 P.M.

Chunli Xu, *piano*
Student of **Lee Luvisi**

Eight Preludes — Frank Martin (1890-1974)
- Grave
- Tranquillo ma con moto
- Vivace

Sonata Op. 110 in Ab Major — Ludwig van Beethoven (1770-1827)
- Moderato cantabile, motto espressivo
- Allegro molto
- Adagio ma non troppo - Fuga

Intermission

Concerto K.467 in C Major — Wolfgang Amadeus Mozart (1756-1791)
- Allegro maestoso (cadenza by Dinu Lipatti)
- Andante
- Allegro vivace assai

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University of Louisville
School of Music
presents

Thursday Evening
April 23, 1998
8:30 P.M.
North Recital Hall

The Contemporary Players
Frederick Speck, *director*
Kimcherie Lloyd, *coach*
Steve Rouse, *coach*

Six Variations for Two Pianos — Ned Rorem

Variation I (Wistful)
Variation II (Brooding)
Variation III (Spikey)
Variation IV (Waltz)
Variation V (Veiled)
Variation VI (Scherzo)

Scott Keller and Sinae Kim, *piano*

First Grace of Light — Peter Maxwell Davies

Barbara Keys, *oboe*

Madrigal Trio Sonata — Bohuslav Martinu

Killian Kubala, *flute*
Kristanne Harden, *violin*
Sinae Kim, *piano*

Cassiopeia — Curt Cacioppo

The Ensemble

Killian Kubala, Kristanne Harden, Jeremy Podgursky
David Walker, Paul Doroshevich, Gary Claude, and John Cantrell

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University of Louisville
School of Music

presents

Room 267
Thursday Afternoon
April 23, 1998
2:00 P.M.

Convocation

Etude, Op. 38 No. 5 — Friederich Grutzmacher (1832-1903)
Larghetto

Tim Donaldson, *cello* (Hunkins, 112)

Vier Erneste Gesange, Op. 121 — Johannes Brahms (1833-1897)
"Four Scriptural Songs"
I. Denn es Gehet Dem Menschen
"It Befalleth Both Men and Beasts"
Phil Robinson, *euphonium* (Jones, 411)
Thomas Hoppe, *piano*

Partita #1 in Bb Major, BWV 825 — J.S. Bach (1685-1750)
Praeludium
Allemande
Kyung-Hee Kim, *piano* (Oliphant, 104)

Sonata in F Major — Georg Philipp Telemann (1681-1767)
Largo
Vivace
Sarah Pershke, *flute* (Fuge, 112)
Katie Stern, *piano*

Violincello Suite III — J. S. Bach
Prelude
Ochion Jewell, *tenor sax* (Tracy, 212)

Andante et Scherzo — Joseph Edouard Barat (1882-1963)

Chris LaBarbera, *trumpet* (Tunnell, 312)
Sandy Carter, *piano*

Alla Caccia — Alan Abbott
for Horn in F and Piano
Christopher A. Ball, *horn* (Oliver, 112)
Meghan Lowe, *piano*

University of Louisville
School of Music
presents

Bird Recital Hall
Thursday Afternoon
April 23, 1998
2:00 P.M.

Convocation

Spirate pur, spirate — Stephano Donaudy (1879-1925)

Love's Philosophy — Roger Quilter (1877-1953)

Bethany Eschenbach, *soprano* (Tidwell, 104)
David George, *piano*

Ici-bas! — Gabriel Fauré (1845-1924)

The Secrets of the Old — Samuel Barber (1910-1981)

Jennifer Heller, *mezzo soprano* (Tidwell, 112)
David George, *piano*

Six Dances in Bulgarian Rhythm - Dances 2 & 3 (Mikrokosmos, Vol.6) — Béla Bártok (1881-1945)

Angie Hopperton, *piano* (Oliphant, 214)

Suite Bergamasque — Claude Debussy (1862-1918)
IV. Passepied

David Golightly, *piano* (Oliphant, 112)

Rondo — W.A. Mozart (1756-1781)

Patrick Hughes, *violin* (McHugh, 404)
David Berger, *piano*

Dance Provencale — Jean Leclair (1703-1777)

Robert VanLeer, *tenor sax*
David Berger, *piano*

Suite Hebraique — Ernest Bloch (1880-1959)
Rapsodie

Lora Unger, *viola* (Shackelton, 212)
Jennifer Maxwell, *piano*

Sonata in G minor — Henry Eccles (1670-1742)
Adagio
Vivace

John Lawson, *double bass* (Bates, 104)
David Golightly, *piano*

Tzigane — Maurice Ravel (1875-1937)
Rapsodie de Concert pour Violon et Piano

Christopher Jordan, *violin* (McHugh, 212)
Thomas Hoppe, *piano*

Sonata in Eb Major — W.A. Mozart
Molto Allegro
Adagio

Christopher Lerner, *violin* (McHugh, 303)
David Ballena, *piano*

University of Louisville
School of Music

presents

North Recital Hall
Thursday Afternoon
April 23, 1998
2:00 P.M.

Convocation

Trio Sonata BWV 530 — J. S. Bach (1685-1750)
1st Movement: Vivace
Brian W. Davis, *organ* (Dickinson, 303)

Golliwogg's Cakewalk — Claude Debussy (1862-1918)
From "Children's Corner Suite"
Ryan Marsh, *piano* (Oliphant, 112)

"O Rest in the Lord" — Mendelssohn (1809-1847)
from Elijah
Elizabeth Westwood, *mezzo soprano* (Montal, 311)
Sam Hodges, *piano*

Mon coeur s'ouvre a ta voix — Camille Saint-Saëns
from Samson et Delila
Michele King Miller, *mezzo soprano* (Montal, 212)
Meghan Lowe, *piano*

Tonadas, Vol. I — Joaquin Nin-Culmell (b. 1908)
2. Jota castellana (Palencia)
6. Charrada de Salamanca
7. Baile de Burgos
12. Alala (Galicia)
Jacquelyn Haywood, *piano* (Kee, 102)

Amour! viens aider ma faiblesse! — Camille Saint-Saëns (1835-1921)
Rosemary McAdam, *mezzo-soprano* (Montal, 334)
David George, *piano*

The Sky Above the Roof — Ralph Vaughan Williams (1872-1958)

Sarah Coots, *voice* (Montal, 212)
David George, *piano*

Konzertf-moll (fur trompete und klavier) — Oskar Bohme (1870-1938)

Charles Ferris, *trumpet* (Amend, 104)
David George, *piano*

Concerto No. 3 in Eb Major
Allegro — W. A. Mozart (1756-1791)

Jacquie Grammer, *horn* (Oliver, 112)
David George, *piano*

Di tua bella de immagine
from Poliufo — Gaetano Donizetti (1797-1848)

Edward, K. Caruthers, *baritone* (Montal, 212)

Aria con variazione
from the 5th Harpsichord Suite — G. F. Handel

Fred Meyer, *euphonium* (Jones, 112)
David George, *piano*

Sonate
Mit Kraft — Paul Hindemith (1895-1963)

Samantha Y. Chaney, *trumpet* (Amend, 104)
David George, *piano*

"Armato face et au quibus"
from Juditha Triumphaus — Antonio Vivaldi (1678-1741)
arr. Bernard Fitzgerald

Nathan Brock, *euphonium* (Jones, 312)
Thomas Hoppe, *piano*

University of Louisville
School of Music

presents

Senior Recital
Scott Daugherty, *composition*

North Recital Hall
Thursday Evening
April 23, 1998
7:00 P.M.

Given in partial fulfillment of the Bachelor of Music degree.

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Scott Daugherty (b.1974)

Counterparts (1995)

David Centers, *euphonium*
Scott Baldwin, *percussion*

Moods for Flute (1993)
Lively
Reflective

Kilian Kubala, *flute*

Self-portrait (1996)
Introduction/Loneliness
Contemplation
Resolution

Andrea Vela, *violin*
John Popham, *cello*
Scott Keller, *piano*

Sleep Sweet (1994) Text by Ellen M. H. Gates

John Cantrell, Kathy Conroy, Jennifer Gossman,
Kilian Kubala, Stephanie Rose, Michael Sprowles,
Kristen Thompson, David Walker

Woodwind Quintet (1998)

Crossgate Players

Susan Kinman, *flute* Mindy Crosby, *oboe*
Sharon Cates, *clarinet* John Little, *horn*
Wayne Wellman, *bassoon*
Andrea Vela, *conductor*

Duo for Double Bass and Percussion (1994)

Jim Bates, *double bass*
Amy Darbyshire, *percussion*

Sonata (1998)
Prelude
Fanfare

Steve Bottom, *trumpet*
John Cantrell, *organ*

To God be the Glory.

Scott Daugherty would like to thank all of this evening's performers for their hard work and dedication. He would also like to thank Steve Rouse, Marc Satterwhite, and Frederick Speck for their patience and direction, and his parents for their constant support.

Scott Daugherty, *composition*

Program Notes

Counterparts was composed in 1995 at the request of Robert Smothers, a friend of mine and a fine euphonium player. Having never written for brass, I set out to discover what the instrument could do by listening to recordings of the legendary Brian Bowman. The most pleasing quality of the instrument, in my opinion, is its mellow tone, which I used to my advantage in the first half of *Counterparts*.

The piece derives its name from the relationship that the euphonium and percussion (all non-pitched instruments) share throughout the first few minutes. Listen for gestural imitation between the two instruments, e.g., a large interval from low-to-high played by the euphonium may be imitated by the percussion with a low cymbal followed by a higher cymbal. *Counterparts* was premiered by Robert Smothers and Chris Byars in November of 1995.

Moods for Flute was the first piece that I wrote at the University of Louisville, and was premiered by James Smith in April of 1994. More than that, it was the first piece in which I attempted to expand my horizons and venture into non-tonal territory. As such the piece is a bit naïve, but perhaps because of this, enjoyable nonetheless. The first movement is whimsical and light-hearted, showing off the dexterity of the flutist. The second movement is much more somber and introspective.

Self-portrait is a series of three movements for the standard piano trio consisting of piano, violin, and cello. The first movement differs from most of my other music in two important ways: first, it involves the use of "expanded techniques" and second, I attempted to paint a picture with the music, in this case of a lonely individual wandering around in a sort of wasteland. The second movement is a solo for cello with piano accompaniment. Though the focus is on the cello solo, care was taken to create an interesting accompaniment, which was achieved through the use of slightly unpredictable phrasing. The third movement is the *tour de force*. Much different than the previous two movements, the third is loud, virtuosic, and moves along at a quick pace. The form is a strict rondo (ABACABA) with all sections easily identifiable. This evening's performance is the premiere.

Sleep Sweet was written during the Christmas break of 1994. At the time, I was singing in the University Chorus, which was directed by Frank Heller. Frank was always encouraging the composers in the group to write something that we could perform, and after much searching I found a lovely text by Ellen M. Huntington Gates that I thought would be appropriate. The University Chorus premiered the piece in April of 1995.

Sleep Sweet has the distinction of being the only serious tonal piece that I wrote while at U of L, as well as being the only piece that was not supervised by a member of the composition faculty. The imagery in the text is simple and soothing, and the setting reflects this.

I began writing my **Woodwind Quintet** during the spring semester of 1997. The piece sat for several months while I concentrated on other things and was only recently completed. The main material comes from an idea that I jotted down several years ago, but never really thought I would make use of. This idea was of a static, sort of minimalistic texture, whereby instruments entering with and accenting certain pitches create the melody. The resultant harmony, though not tonal, is by intention somewhat more consonant than most of my other music. This early idea essentially became the first section of the quintet.

The two sections that follow provide a contrast to the driving pulse of the first, focusing on the instruments' various abilities, such as legato lines, trills, and quick, punctuated attacks. The third section leads to a return of the first, and a short coda concludes the piece. This evening's performance is the premiere.

Duo for Double Bass and Percussion actually began as an assignment to write a short double bass solo for a composition seminar class. Once a semester a member of the performance faculty would demonstrate their particular instrument for the seminar. The students in the class would then proceed to write short pieces specifically for this instrument, which the faculty member would perform, giving insight into which ideas worked and which didn't. Add a percussionist, expand some ideas and come up with some new ones, and you've got the *Duo for Double Bass and Percussion*.

This piece consists of two main sections: the first involving bass and marimba, and the second, bass and four pitched roto-toms. Formally, both sections are through-composed, and the piece could possibly be thought of as two separate movements. As it turns out, the material at the end of the assignment mentioned above became the introduction of the *Duo* and the material at the beginning of the assignment doesn't occur until about three minutes into the *Duo*.

Duo for Double Bass and Percussion was premiered by Jim Bates and Amy Darbyshire in March of 1995, and has been performed by them several times since.

Sonata for trumpet and organ was written specifically for John Cantrell and Steve Bottom. Having known John for several years, I was aware that he and Steve had performed together numerous times, and it seemed only fitting to utilize their talents.

The *Prelude* of the *Sonata* consists of two sections. The first section is based in C minor and features a trumpet solo over slow counterpoint in the organ. The second section interrupts the first with sharp attacks and odd rhythms. The movement concludes with a return of the first section. The *Fanfare* serves to provide an exciting conclusion to the piece as well as a means to showcase the performers' abilities. The movement consists of three contrasting sections, in the form ABACA. This evening's performance is the premiere.

Sleep Sweet

Sleep sweet within this quiet room,
O thou, who'er thou art,
And let no mournful yesterdays
Disturb thy peaceful heart.

Nor let tomorrow mar thy rest
With dreams of coming ill;
Thy Maker is thy changeless friend,
His love surrounds thee still.

Forget thyself and all the world,
Put out each garish light:
The stars are shining overhead-
Sleep sweet! Good night! Good night!

Ellen M. Huntington Gates

University of Louisville
School of Music

presents

UofL COMMUNITY BAND

ERIC BECHER, *CONDUCTOR*

ALAN J. GREENER, *GUEST CONDUCTOR*

UofL CONCERT BAND

ERIC BECHER, *CONDUCTOR*

JENNIFER MILLS, *GUEST CONDUCTOR*

UofL SYMPHONIC BAND

FREDERICK SPECK, *CONDUCTOR*

North Recital Hall
Friday Evening
April 24, 1998
8:00 P.M.

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Community Band

Amparito Roca — Jaime Texidor, arr. Aubrey Winter

Battle Hymn of the Republic — setting by Peter J. Wilhousky, arr. James Nelson

Alan J. Greener, *guest conductor*

The Hunchback of Notre Dame — Alan Menken, arr. John Moss

The Rakes of Mallow — Leroy Anderson

Frederick Speck, *guest conductor*

His Honor — Henry Fillmore, edited by Frederick Fennell

Concert Band

Overture *from* The Barber of Seville — Gioacchino Rossini, arr. W.J. Duthoit

Kaddish — W. Francis McBeth

Jennifer Mills, *guest conductor*

Armenian Dances (part 1) — Alfred Reed

Symphonic Band

Western One-Step, Schottische and Cakewalk *from* Suite of Old American Dances (1948) — Robert Russell Bennett (1894-1981)

Prelude No. 4 *from* The Well Tempered Clavier Book 1 (1722) — J. S. Bach (1685-1750), trans. by Alfred Reed

Finale *from* Symphony No. 1 in G minor (1900) — Vassily Kalinnikov (1866-1901)

Bullets and Bayonets (1918) — John Philip Sousa (1854-1932)

Symphonic Band Personnel

Flutes

Carla Babiasz	Louisville KY
Zarrell Burres	Louisville KY
Bonnie Doyle	West Point NY
Amalie Drury+	Louisville KY

Oboe/English Horn

Sarah Conklin	Murray KY
Barbara Keys*+	Louisville KY

Clarinets

Anthony Allgeier	Georgetown IN
Joey Catilla	Ft. Thomas KY
Kristin Drown	Louisville KY
Kate Gaines	Sadieville KY
Laura Markey	Florence KY
Raphael Starr+	Radcliff KY
Ann Vickers	Elizabethtown KY
Jessica Young	Louisville KY
Alicia Wettig	Louisville KY
Evelyn Wu	Taipei Taiwan

Bass Clarinet

Jennifer Korfhage	Louisville KY

Bassoon

Sarah Florini+	Evansville IN

Alto Saxophones

Dwight Wiest*+	Salt Lake City UT
Ochion Jewell	Gray KY

Tenor Saxophone

Justin Cook	Elizabethtown KY

Baritone Saxophone

Amos Peterson	Evansville IN

Horns

Christopher Ball	Lexington KY
Edward Barzee	Elizabethtown KY
Scott Cooksey	Louisville KY
Tiffany Flener	Fairdale KY
Matt Marshall+	Fort Mitchell KY

Trumpets

Renae Adrian*+	Appleton WI
Dana Fisher	Campbellsville KY
Adam Gaines	Sadieville KY
Daniel Hazelton	Lexington KY
Jennifer Mills**+	Indianapolis IN
Ashley Taylor	Owensboro KY
DeWayne Venzen	St. Thomas VI

Trombones

Joshua Brown	Cecilia KY
John League	Frankfort KY
Derrick Reed+	Pensacola FL

Bass Trombones

Chip Anderson	Winchester KY

Euphoniums

Phillip Robinson	Louisville KY
Chris Cooper**	Nashville TN

Tubas

Chris Bettler	Richmond KY
Mark Harting**	Indianapolis IN
Chris Moore+	Berea KY

Percussion

Scott Brawner	Frankfort KY
Amy Darbyshire	Louisville KY
Jason Gregory	Louisville KY
Aaron Hanka	New Albany IN
Matt Schaffner	Louisville KY
Roderick Tooson	Cincinnati OH

Harp

Laura Miracle	Cadiz KY

+ Principal
* Graduate student
** Graduate teaching assistant, University Bands

Concert Band Personnel

Flute
Andy Brown*
Melodi Cook
Elisha Epley
Katherine Mendez
Sarah Pershke
Maree Whittaker

Piccolo
Laura Miracle

Oboe
Barbara Keys*

Bassoon
Luke Hall*

Clarinet
Heather Alden
Misty Curry
Emily Green
Polly Matthews
Dwight Wiest*

Alto Sax
Joe Bowers*
Will Spiro

Bari Sax
Deon Wade

French Horn
Mark Casper
Jacquie Grammer*
Eduardo Newman
Mary Schutte

Cornet/Trumpet
Tina Broaddus
Samantha Chaney
Jason Fisher
Chris LaBarbera
Roger Levering*
John McCoy
Andrew Scott
Jackie Wead

Trombone
Mac Abercrombie*
Randy Bullock
Boris Rasputnis

Bass Trombone
Victoria McAllister

Euphonium
Jesse Hargis
Fred Meyer*

Tuba
John Fourhman*
Zephaniah T. James
Samuel A. McGuire
Kyle Senamontry

Percussion
Scott Baldwin*
Quinn Blandford
Dave Deshefsky
Mark Harting

*Principals

Community Band Personnel

Flutes
Marilyn P. Lose
Beth McMakin
Betty Muse
Jennifer Spalding

Oboe
Cindy Oberhaus

Bb Clarinet
Heather Alden
Brenda Chaplin
Jan Cunningham
Misty Curry
Polly Matthews
Glen Yaeger

Bass Clarinet
Louise McKinstry

Bassoon
Sharon Dickens

Alto Saxophone
Leslie Lemes
Larry Lose
Jessica Smith
Karen Spalding

Tenor Saxophone
Ben Rademaker

Horns
Amy Becher
Shannon Dickens
David Primm

Trumpet
Bill Craddock
Lisa Dickens
Jason Fisher
Mark Harting
Chris La Barbera

Trombone
Chris Cooper
Alan J. Greener
Don Rapp
David Primm

Baritone
Russell D. Dougherty
Jessie Hargis

Tuba
Chris Bettler
Ryan Cooper
John Fourhman
Kataygnai Senamontry

Percussion
Abigail Gardner
Gaylord Long
Doug MacMillan
Brian K. Newman
Kyle Rodgers

University of Louisville
School of Music

presents

Preparatory Department Recital

Bird Recital Hall
Saturday Afternoon
April 25, 1998
1:00 P.M.

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Concerto in g minor — A. Vivaldi (1675-1743)
Allegro

Amanda Perkins, *violin* (Hughes)
Florence Pilkinton, *piano*

Gavotte — F. J. Gossec (1734-1829)

Samantha Perkins, *violin* (Hughes)
Florence Pilkinton, *piano*

Bourrée — J. S. Bach (1685-1750)

Winnie Ann Spitza, *violin* (Hofmeister)
Florence Pilkinton, *piano*

Two Grenadiers — R. Schumann

Lia Saunders, *cello* (Krigger)
Florence Pilkinton, *piano*

Minuet III — J. S. Bach

Kristen Billings, *violin* (Hofmeister)
Sherry Hofmeister, *piano*

Bourée — J. J. Bach

Alex Waiters, *violin* (Hughes)
Sahara Waiters, *piano*

Gavotte — P. Martini

Sasha and Andrew Slaton, *violins* (Hofmeister)
Sherry Hofmeister, *piano*

Sonata in d minor — F. M. Veracini
Gigue

Holly Palmer, *violin* (Hofmeister)
M. Palmer, *piano*

Sonata in C Major — J. B. Breval

Maureen Pilkinton, *cello* (Krigger)
Florence Pilkinton, *piano*

Prelude to Suite No. 1 — J. S. Bach
for unaccompanied cello

Sarah Elizabeth Hermann, *cello* (Chappars)
Graduation piece Book 8

Sebben, crudele — A. Caldara (1670-1736)
Endless pleasure, endless love — G. F. Handel (1685-1759)

Katya Saunders, *soprano* (Temple)
Florence Pilkinton, *piano*

University of Louisville
School of Music

presents

Bird Recital Hall
Saturday Afternoon
April 25, 1998
2:00 P.M.

Preparatory Department Recital
Students of **Vernon Cherrix**

Allegro — S. Suzuki
Young Choi

A Fairy Tale, Op.27 — Dimitri Kabalevsky (1904-1987)
Margot Adams

Sonata K. 545
Allegro — W.A. Mozart (1756-1791)
Sunny Choi

Chant sans paroles, Op. 19 No. 1 — F. Mendelssohn (1809-1847)
Aaron Jent

Gigue *from* French Suite No. 5 — J.S. Bach (1685-1750)
Amy Britton

Waltz in e minor, Op. Posthumous — F. Chopin (1810-1849)
Aaron Davidson

Tarantella, Op. 102 No. 3 — F. Mendelssohn
Alicia Stoddard

Scherzo, Op. 31 — F. Chopin
Joon Choi

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University of Louisville
School of Music

presents

Michael Hornbuckle, *bass trombone*

Student of **Richard Cryder**

Assisted by:

Denine LeBlanc, *piano*
David Clark, *saxophone*
Brian Hornbuckle, *trumpet*
Quinn Blandford, *drums*
Kyle Kegerreis, *bass*

Bird Recital Hall
Sunday Evening
April 26, 1998
6:00 P.M.

Given in partial fulfillment of Masters of Music degree

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PROGRAM

Natural "D"	Thomas G. Everett
Sonate en 6 minutes 30 Anime' Lento et calme	Claude Pascal (b. 1927)
Sonate Breve Allegro moderato Presto	Walter S. Hartley (b. 1927)
Sonata Allegro non Troppo Andantino Vivace	Patrick McCarty (b. 1928)
Rhythm-A-Ning	Thelonious Sphere Monk (1917-1982)
Bye Bye Blackbird	Dixon-Henderson
Equinox	John Coltrane (1926-1967)

Thomas G. Everett is regarded as an outstanding bass trombonist, as well as composer. In his words: "Natural D is a short song for bass trombone in three sections: slow and singing, cadenza in fanfare style, and a return to the opening solemn theme." There is also a section to be played into the piano, producing overtones and harmonics to give the listener a variation on the typical trombone sound.

Claude Pascal was born in 1927, in Paris, France. When he was 10, he attended the Paris Conservatory. At 12 he sang a major role in Debussy's Pellas et Melisande. He became a reed professor at the Conservatory in 1952, and in 1970 begun to write music criticism for Le Figaro. This is a short sonate in two movements, with a piano accompaniment that does not always play what might be expected.

Walter S. Hartley was born in 1927 in Washington D.C., received a Ph.D. in composition from the Eastman School of Music in 1953. He was a professor of music at the State University of New York, College of Fredonia, and has written a large number of works featuring the low brass instrument. This work was commissioned by Thomas Everett in 1969, and dedicated to Emory Remington. This is a short unaccompanied piece in two movements containing wide intervals, flutter-tonguing, as well as quick technical passages.

Patrick McCarty is a native of Zanesville, Ohio. He attended West Virginia University, and then received his M.A. and Ph.D in composition at the Eastman School of Music. He has served on faculty at East Carolina, University of Newark State College, and Dean at Loyola University in New Orleans.

Thelonious Sphere Monk was born in 1917 in Rocky Mountain, North Carolina. His unique interpretations on jazz send many to marvel at his harmonic complexity, rhythmic variety, and his whole general vibe. This piece, like a plethora of Monk's tunes, uses all of these devices as well as many others.

With the words written by Mort Dixon and the music by Ray Henderson, this song has been passed down by such legends as Miles Davis. Bye Bye Blackbird is a tune that has quickly become one of my favorite standards. "Pack your care and woe, here we go singing low, bye bye blackbird. Where somebody waits for me, sugar's sweet, so is she, bye bye blackbird..." These opening words send me the message to leave the past behind and look towards the future.

John Coltrane was born in Hamlet, North Carolina in 1926. He played clarinet and other instruments before picking up the tenor saxophone in 1947. Equinox is a mood tune, not unlike others of Coltrane's that include tunes like: Alabama, A Love Supreme, and Resolution. Late in his life he turned away from his secular livelihood and became deeply involved in his spirituality. This is evident by his words in the album A Love Supreme.

"May we never forget that in the sunshine of our lives, through the storm and after the rain — it is all with God — in all ways and forever.
ALL PRAISE TO GOD
With love to all, I thank you"

—John Coltrane
A Love Supreme

University of Louisville
School of Music

presents

U OF L SYMPHONY ORCHESTRA
Kimcherie Lloyd, *Director*

North Recital Hall
Sunday Evening
April 26, 1998
7:30 P.M.

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Program

Dedicated to the William E. Barth Foundation

Pulsar! *(World Premiere)* — Frederick Speck (b. 1954)

Concerto for Trumpet and Orchestra — A. Arutunian (b. 1920)

Renae Adrian, *trumpet*

PAUSE

L'Oiseau de Feu (1919) — Igor Stravinsky (1882-1971)

- Introduction
- L'oiseau de feu et sa danse
- Variation de l'oiseau de feu
- Ronde des princesses
- Danse infernale du roi Kastchei
- Berceuse
- Final

Special thanks to the following people for their assistance in sectionals: Peter McHugh, Nella Hunkins, and Fred Speck.

University Symphony Orchestra
Kimcherie Lloyd, *Director*
Adam B. Levowitz, *Assistant Conductor*
Melissa Wilkerson, *Manager/Librarian*
Patrick O'Rourke, *Assistant Manager*

Violin I
Kristyn Groth, principal
Kristanne Harden
Marie Racine
Lakshmi Ananthakrishnan
Paola Manrique
Rachel Blanton
Heidi Ximenes
Amy Isbell
Joni Robinson

Violin II
Chris Jordan, principal
Chris Lerner
Maggie Rivage-Seul
Felix Cooper
Suzanne Rohrer
Camille Keys
Patrick Hughes

Viola
Toni Robinson, principal
Virginia Tate
Lora Unger
Julia Bates
Melissa Wilkerson
Micah Chandler

Cello
Tim Donaldson, principal
Dana Pierce
Lisa Lies
Tony Johnson
Robin Chappars
Katharine Fulkerson

Bass
Patrick O'Rourke, principal
John Lawson
Kyle Kegerreis
Michael Jackson

Harp
Amy Isbell
Laura Miracle

Flute
Carla Babiasz
Jennifer Buckner
Amalie Drury
Bonnie Doyle

Piccolo
Andy Brown

Oboe
Barbara Keys
Sarah Conklin

Clarinet
Raphael Starr
T.J. Allgeier
Kristin Drown
Kate Gaines

Bassoon
Edward Caruthers
Rebecca Jemian*
Kyle Cooksey
Luke Hall

Horn
Matt Marshall
Tiffany Flener
Eddie Barzee
Scott Cooksey
Chris Ball

Trumpet
Renae Adrian
Jennie Mills
DeWayne Venzen
Daniel Hazelton

Trombone
John League
Josh Brown
Derrick Reed

Bass Trombone
Chip Anderson
Victoria McAllister

Tuba
Chris Moore
Mark Harting

Piano
Deanne Hardy
Adam Levowitz

Percussion
Gary Claude
Scott Baldwin
Matt Schaffner
Aaron May

**UofL School of Music faculty*

University of Louisville
School of Music

presents

Paulina Aleman, *piano*

Student of **Lee Luvisi**

North Recital Hall
Monday Evening
April 27, 1998
7:00 P.M.

Given in partial fulfillment of Bachelor of Music degree

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PROGRAM

Sonata in D Major HOB: XVI/24 — Franz Joseph Haydn (1732-1809)
- Allegro
- Adagio
- Finale (Presto)

Sonata in F Minor, Op. 57 Appassionata — Ludwig van Beethoven (1770-1827)
- Allegro assai
- Andante con moto
- Allegro ma non troppo - presto

Intermission

from "Iberia" — Isaac Albéniz (1860-1909)
- Evocación

from "Miroirs" — Maurice Ravel (1875-1937)
- Oiseaux Tristes
- La Vallée Des Cloches
- Alborada Del Gracioso

PROGRAM NOTES

Franz Joseph Haydn (1732-1809) was an Austrian composer whose keyboard works are recognized as a major contribution to the repertoire. Haydn was able to extract the best from existing styles and move toward solidifying and clarifying the forms with which he worked. Among the composers whose influences may be traced in Haydn's works are Carl Philipp Emanuel Bach, Georg Teutter, Wagenseil, Monn, and Mozart. Influences from others, however, were only moderate in Haydn's creative life, because of the times of relative isolation on the country estate of Nikolaus Esterhazy which did not only separate him from the cosmopolitan atmosphere of Vienna but acted as a stimulus for him to develop and perfect his own style.

Haydn's Sonatas are masterpieces that hint their shadows into the nineteenth century and display startling formal and stylistic variety. The difficulties presented in these compositions have been considered to be as great and sometimes greater than those encountered in the Mozart Sonatas, especially from a musical viewpoint.

The *Piano Sonata in D Major* was composed in 1773 in dedication to Prince Nikolaus Esterhazy. Filled with novelty, galanterie, humor and originality, this sonata reveals the great stylistic break and mature style of the composer. The Sonata follows the traditional three movement structure, the first Allegro movement presenting the sonata-allegro design. The Allegro turns to the minor mode during the dominant section. The D minor slow Andante movement runs into the last movement without a break. Such device was never overused by Haydn, although it has considerable precedent. The Finale movement reaches full maturity using the variation structure. The Sonata presents an artistic importance to the galant style while at the same time avoids the tendencies toward sentimental exaggeration that could at times characterize the empfindsamer style of the time.

Ludwig van Beethoven (1770-1827), German composer, was a dominant musical figure of the 19th century whose fascination with experimentation drove him into a never-ending search for innovative ways of using traditional structures, while enhancing emotional intensity. Beethoven succeeded in combining tradition, exploration and personal expression. He achieved a balance between the strictness of traditional discipline and the freedom associated with emotional outbreak or inner serenity, such balance represents his special genius and provides a ongoing source of reflection for those who study his work.

The Piano Sonatas occupy a unique place in keyboard literature and demand detailed attention. These works represent possibly more clearly than any other body of works the creative processes that are in the highest degree of Beethoven's creativity. Beethoven explores many directions about structure, key relationship, emotional content, and sonority, such explorations are very clear in the *Sonata in F minor, Op. 57, "Appassionata"*. Composed in 1805, this Sonata belongs to the middle years of the first decade of the century when Beethoven had a period of intense production. The emergence of a very different style of composition, sonority and structure, is outstanding among the sonata. The Sonata has three movements, fast, slow, fast, it exhibits patterns of sonata form, and variations. The Allegro assai presents emotional and dramatic qualities revealing vast musical imagination and greatest extremes as witness the fortissimo chord handfuls that break the grave quiet of the very first page. The Sonata has difficult articulation problems, especially in the second part of the second subject, which requires great speed and large tone. In this movement, formal schemes are structured in all directions to support the natural development and culmination of exceptionally intense themes. The Andante con moto presents a short set of variations using one of Beethoven's most beautiful melodies. The Allegro ma non troppo must have an intense emotional drive in the tremendous sweep of the movement. Beethoven thought this his best sonata.

Isaac Albeniz (1860-1909) was a Spanish composer and pianist and one of the most important figures in the Spanish musical history. Albeniz helped to create a national idiom and an indigenous school of piano music. His works present a combination of Lisztian techniques and the idioms and rhythms of Spanish popular music. Other factors that influenced Albeniz's style were the piano literature of the 19th century salon and also impressionist harmony.

"Iberia" is Albeniz's last major work. It is a set of twelve pieces composed between 1904 and 1909. Arranged in groups of three, four books were premiered by pianist Blanche Selva at various concerts in France between 1907 and 1909. "Iberia" is said to be the composer's crowning achievement. The pieces are evocative of the Spanish fiestas revealing Spanish dance rhythms in a colorful virtuoso style. The pieces have all individual titles, *"Evocacion"* being the opening one. *"Evocacion"* presents harmonies that are free and bold and also occasional instrumental effects in which the piano imitates the guitar or castanets. It incorporates identifiable traits of Spanish song and dance. The settings of the musical elements are elaborate, combining some virtuosic writing with luxuriant harmonic textures that lie somewhere between a Liszt-like Romanticism and impressionism. The structure of *"Evocacion"* is quite simple, however, usually alternating between a dance-like rhythmic section and a songful refrain, often in a freer, recitative-like style. The effect is one that presents extravagant arrangements of attractive, somewhat straightforward material with ongoing pianistic display as an essential ingredient.

Maurice Ravel (1875-1937) was a French composer and pianist. His piano music is characterized by precise attention to detail, distinct outlines and transparent forms. There is a tapestry-like beauty in his pianistic textures. His chordal harmonies usually play a underling role to musical line and rhythm. A classicist with Romantic tendencies, Ravel extended the pianistic traditions of Franz Liszt.

"Miroirs" was composed between 1904 and 1905. It consists of five pieces with descriptive titles. With this work, Ravel clearly established his own idiom in the language of impressionism. Sonorities are rich in sevenths, ninths, and thirteenths and polytonality is many times implied. The ornate patterns underlying the sonorities are dexterously crafted, so much so that one is brought to a subconscious appreciation of the inventiveness behind the display of notes. Structural designs are characterized by a degree of formality. The evocative titles of the Miroirs do not have literary sources, but imitation of extramusical sounds and sensations prevails. *"Oiseaus tristes"* was described by the composer as representing birds lost in a dense forest on a torrid night, and, indeed, the music is abundant with imitations of birds singing to each other as well as a climax in which one imagines a agitation resulting in startled flight. The stylistic features of *"Alborada del gracioso"* include Andalusian rhythms, harmonies, and song styles. The technical difficulties of the work are notorious among pianists: skips, passage work divided between the hands working in close proximity, double-note glissandi for the right hand, and a repeated-note passage that almost defies accurate execution. Finally, *"La Valle des cloches"* opens by building layers of mostly pentatonic sonority in imitation of bells from different directions at varying distances. After the introduction the main theme of the work is constructed on a harmonization of the four-note chime associated with grandfather clocks. The piece makes use of the interval of an unresolved fourth to imitate the acoustical characteristics of the bells, and, indeed the composition fades away with that sound in the lower registers of the piano.

University of Louisville
School of Music

presents

CHRIS D. LEEPER, *baritone*
Student of **Donn Everette**

Samuel Hodges, *piano*

North Recital Hall
Monday Evening
April 27, 1998
8:30 P.M.

Given in partial fulfillment of Bachelor of Music degree

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Gioite al canto mio from *Euridice*	Jacopo Peri (1561-1625)
Spesso vibra per suo gioco	Alessandro Scarlatti (1660-1725)
Selve amiche	Antonio Caldara (1670-1725)
Poème d'un Jour Op. 21	Gabriel Fauré (1845-1924)
Rencontre	
Toujours	
Adieu	
Fleur jetée Op. 39, No.2	
Bella siccome un angelo	Gaetano Donizetti
from Don Pasquale	(1797-1848)

Intermission

Liederkreis Op. 39	Robert Schumann (1810-1856)
In der Fremde	
Intermezzo	
Waldesgespräch	
Die Stille	
Mondnacht	
Be Still As You Are Beautiful	John Duke (1899-1984)
Sleep Now Op. 10, No. 2	Samuel Barber (1910-1981)
The Old Familiar Faces	Jeff Rehmet (b. 1961)
None But the Lonely Heart Op 6, No. 6	Pyotr Ilyich Tchaïkovsky (1840-1893)

Gioite al canto mio
Gioite al canto mio, selve frondose.
Gioite, amati colli, e d'ongn'intorno
Ecco rimbombi dalle valli ascose.
Risorto è 'l mio bel sol
di raggi adorno,
E co' begl'occhi, onde fà
scorno a Delo,
Raddoppia foco à l'alme,
e luce al giorno,
E fà servi d'amor
la terra e 'l Cielo.

Rejoice at My Song
Rejoice at my song, leafy woods,
Rejoice, beloved hills, and from all around
Rebound echos, from hidden valleys.
My beautiful sun adorned with rays
has come back,
And with her beautiful eyes,
which shame Delos,
She redoubles the fire in souls and the
light in day,
And makes Heaven and Earth
the servants of love.

Spesso vibra per suo gioco
Spesso vibra per suo gioco
il bendato pergoletto
strali d'oro in umil petto,
stral di ferro in nobil core/seno.
Poi languendo in mezzo al foco
del diverso acceso strale
per oggetto non eguale
questo manca e quel vien meno.

For His Amusement
For his amusement, the blindfolded
often pierces a humble breast
with golden darts,
a noble heart with iron arrows.
Then, amid the flames
of the burning dart,
languishing in vain,
one victim passes away while
another falls faint.

Selve amiche
Selve amiche, ombrose piante,
fido albergo del mio core,
chiede a loi quest'alma amante
qualche pace al suo dolore.

Friendly Woods
Friendly woods, shady bushes,
the faithful shelter for my heart,
this loving soul asks you
for some peace in its grief.

Rencontre
J'étais triste et pensif quand je
t'ai rencontrée;
Je sens moins aujourd'hui mon
obstiné tourment.
O dis-moi, serais-tu la femme
inespérée,
Et le rêve idéal poursuivi vainement?

Encounter
I was sad and pensive
when I met you;
Today I feel less my
obstinate torment.
Oh, tell me, might you be the woman
not even hoped for,
And the ideal dream pursued in vain?

O, passante aux doux yeux,
serais-tu donc l'amie
Qui rendrait le bonheur
au poète isolé?
Et vas-tu rayonner sur mon
âme affermie,
Comme le ciel natal sur
un coeur d'exilé?
Ta tristesse sauvage, à la
mienne pareille,
Aime à voir le soleil décliner
sur la mer.
Devant l'immensité ton
extase s'éveille,
Et le charme des soirs à ta
belle âme est cher.
Une mystérieuse et douce
sympathie
Déjà m'enchaine à toi comme un
vivant lien,
Et mon âme frémit, par l'amour
envahie,
Et mon coeur te chérit sans te
connaître bien!

Oh, passerby with gentle eyes, might
you be the friend
Who would bring back happiness to
the lonely poet?
And will you shine on my strengthen-
ing soul
Like the native sky on the heart of an
exile?
Your timid sadness,
alike to mine,
Loves to see the sun set over
the ocean.
Facing this vastness your
rapture awakens,
And the charm of the evenings
is dear to your beautiful soul.
A mysterious and gentle
symphathy
Already chains me to you
like a living bond
And my soul trembles,
overwhelmed by love,
And my heart cherishes you
without knowing you well!

Toujours
Vous me demandez de me taire,
De fuir loin de vous pour jamais,
Et de m'en aller, solitaire,
Sans me rappeler qui j'aimais!
Demandez plutôt aux étoiles
De tomber dans l'immensité,
A la nuit de perdre ses voiles,
Au jour de perdre sa clarté!
Demandez à la mer immense
De dessecher ses vastes flots,
Et, quand les vents sont en
démence,
D'apaiser ses sombres sanglots!
Mais n'espérez pas que mon âme
S'arrache à ses âpres douleurs,
Et se dépouille de sa flamme
Comme le printemps de ses fleurs.

Always
You ask me to be silent,
To flee far from you forever,
And depart in solitude
Without remembering the one I loved!
Rather ask the stars
To fall into the infinite,
The night to lose its veils,
The day to lose its brightness!
Ask the boundless ocean
to drain its vast waves,
And when then winds rage in
madness,
To sill their mournful cries!
But do not believe that my soul
Will free itself from its bitter sorrows,
And cast off its fire,
As spring casts off its flowers.

Adieu

Comme tout meurt vite, la rose
Déclose,
Et les frais manteaux diaprés
Des prés;
Les longs soupirs, les bien-aimées,
Fumées!
On voit dans ce monde leger
Changer
Plus vite que les flots
des grèves,
Nos rêves!
Plus vite que le givre en fleurs,
Nos coeurs!
A vous l'on se croyait fidèle,
Cruelle,
Mais hélas! les plus longs amours
Sont courts!
Et je dis en quittant vos charmes,
Sans larmes,
Presqu'au moment de mon aveu,
Adieu!

Farewell

How quickly everything dies, the rose
Uncloses,
And the fresh colored mantles
Of the meadows;
The long sighs, the beloved ones,
Disappear in smoke!
We see, in this fickle world,
Change
Faster than the waves at the
Shores,
Our dreams!
Faster than the dew on flowers,
Our hearts!
One believed in being faithful to you,
Cruel one,
But alas, the longest loves
Are short!
And I say, leaving your charms,
Without tears,
Almost at the moment of my confession,
Farewell!

Fleur jetée

Emporte ma folie
Au gré du vent,
Fleur en chantant cueillie
Et jetée en rêvant,
Emporte ma folie
Au gré du vent,
Comme la fleur fauchée
Périt l'amour.
La main qui t'a touchée
Fuit ma main sans retour,
Que le vent qui te sèche,
O pauvre fleur,
Tout à l'heure si fraiche,
Et demain sans couleur,
Que le vent qui te sèche,
O pauvre fleur,
Que le vent qui te sèche,
Sèche mon coeur.

Discarded Flower

Carry away my passion
At the will of the wind,
Flower, gathered with a song
And thrown away in a dream.
Carry away my passion
At the will of the wind,
Like a cut flower
Perishes love.
The hand that has touched you
Shuns my hand forever;
Let the wind that withers you,
Oh, poor flower,
A while ago so fresh,
And tomorrow colorless,
Let the wind that withers you,
Oh, poor flower
Let the wind that withers you,
Wither my heart.

Bella siccome un angelo
Bella siccome un angelo
in terra pellegrino,
fresca siccome il giglio
che s'apre sul mattino,
occhio che parla e ride,
sguardo che i cor conquide
chioma che vince l'ebano,
sorrisos incantator...

Alma innocente, ingenua,
che sè medesma ignora,
modestia impareggiabile,
bontà che v'innamora...
Ai miseri pietosa,
gentil, dolce, amorosa...
Il ciel l'ha fatta nascere
per far beato un cor.

Beautiful as an angel
Beautiful as an angel
on a pilgrimage to earth,
fresh as the lily
that opens upon morning,
eyes that speak and laugh,
a glance that conquers hearts,
hair that transcends ebony,
An enchanting smile...

An innocent, ingenuous soul
that disregards itself,
incomparable modesty,
goodness that makes you fall in love...
Merciful to the poor,
gentle, sweet, affectionate...
Heaven made her be born
in order to make a heart happy.

Leiderkreis
1. In der Fremde
Aus der Heimat hinter
den Blitzen rot
Da kommen die Wolken her,
Aber Vater und Mutter
sind lange tot,
Es kennt mich dort
keiner mehr.
Wie bald, ach wie bald
kommt die stille Zeit,
Da ruhe ich auch,
da ruhe ich auch,
Und über mir rauscht die
schöne Waldeinsamkeit,
Und keiner kennt mich mehr
hier...

2. Intermezzo
Dein Bildniss wunderselig
Hab' ich im Herzensgrund,
Das sieht so frisch und
fröhlich
Mich an zu jeder Stund'!
Mein Herz still in sich singet

Cycle of Songs
1. In Foreign Land
From my homeland, in the wake of
red lightning
The clouds are drifting here,
But my father and mother
are long dead,
No one knows me there
any more.
How soon, oh how soon will
the quietude come,
When I too will rest, when I
too will rest,
And above me rustles the lovely
solitude of the woods,
And no one knows me here
any more...

2. Intermezzo
Your image wondrously lovely
I carry deep in my heart,
It looks so fresh and
cheerful
Upon me all the time.
My heart sings silently within itself

Ein altes, schönes Lied,
Das in die Luft sich schwinget
Und zu dir eilig zieht.

An old, beautiful tune,
That soars into the air
And hurriedly flies to you.

3. Waldesgespräch
"Es ist schon spät, es
ist schon kalt,
Was reit'st du einsam durch
den Wald?
Der Wald ist lang,
du bist allein,
Du schöne Braut! Ich führ'
dich heim!"
"Gross ist der Männer Trug
und List,
Vor Schmerz mein Herz
gebrochen ist,
Wohl irrt das Waldhorn her
und hin,
O flieh'! O flieh'! Du weisst
nicht, wer ich bin."
"So reich geschmückt
is Ross und Weib,
So wunderschön, so
wunderschön der junge Leib;
Jetzt kenn' ich dich,
Gott steh' mir bei!
Du bist die Hexe Loreley!"
"Du kennst mich wohl,
von hohem Stein
Schaut still mein Schloss
tief in den Rhein.
Es ist schon spät,
es ist schon kalt,
Kommst nimmermehr aus
diesem Wald."

3. Dialogue In the Woods
"It is already late, it is
already cold,
Why do you ride lonely
through the woods?
The wood is large,
you are alone,
You lovely bride! I guide
you home."
"Great is men's cunning
and deceit,
With sorrow my heart has
been broken,
The hunter's horn sounds
here and yon,
Oh flee! Oh flee! You
know not who I am."
"So richly adorned are
steed and woman,
So wondrously fair, so
wondrously fair the young body;
I know you now, may
God help me!
You are the sorceress Lorelei!"
"You know me well, from the
rock on high
My castle looks silently
into the Rhine.
It is already late,
it is already cold,
Nevermore will you leave
this wood."

4. Die Stille
Es weiss und rät es doch keiner,
Wie mir so wohl ist, so wohl!
Ach wüsst' es nur Einer, nur Einer,
Kein Mensch es sonst wissen soll!
So still ist's nicht draussen
im Schnee,
So stumm und verschwiegen

4. The Silence
No one know and no one divines it,
How happy, how happy I am!
Oh if but one, but one knew it,
None other should ever know!
It is not as still out in the
snow,
As silent and as hushed,

Sind die Sterne nicht in der Höh',
Als meine Gedanken sind.
Ich wünscht', ich wär' ein Vöglein,
Und zöge über das Meer,
Wohl über das Meer und weiter,
Bis dass ich im Himmel wär'!

5. Mondnacht
Es war als hätt' der Himmel
Die Erde still geküsst,
Das sie im Blütenschimmer
Von ihm nur träumen müsst',
Die Luft ging durch die Felder,
Die Ähren wogten sacht,
Es rauschten leis' die Wälder,
So sternklar war die Nacht,
Und meine Seele spannte
Weit ihre Flügel aus,
Flog durch die stillen Lande,
Als flöge sie nach Haus.

Are not the stars on high,
As the secret thoughts of mine.
I wish I were a little bird,
Flying over the sea,
Over the sea and further on,
Till in Heaven I would be!

5. Moonlight Night
It seemed as if the sky,
Had silently kissed the earth,
That she in the shimmer of blossoms
Could only dream of him.
The breeze blew over the fields,
The grain stalks gently surged,
The forests rustled softly,
So starbright was the night.
And my soul unfolded
Its pinions so wide,
Flew over the silent lands,
As if it were flying home.

Program Notes

Jacopo Peri (1561-1625) offered his setting of Ottavio Rinuccini's elegant play *Euridice* as one of the many splendid entertainments organized in Florence in 1600 to celebrate the marriage of Maria de'Medici to Henri IV of France. The work attracted relatively little attention at the time, for it was performed in a room on one of the upper floors of the Pitti Palace before a small but select audience of some 200 specially invited guests. Since that first performance, however, *Euridice* has enjoyed an improtant place in histories of music as the first extant opera. It is also a work worthy of revival in the modern theatre, for it can still move people today. "Gioite al canto mio" appears in scene ii where Orpheus delivers a monologue in praise of nature, telling the flora and fauna around him that they will henceforth hear from him no songs of sadness.

Alessandro Scarlatti (1660-1725), founder of the Neapolitan school, was not only a great composer, but equally great as a singer and as a player on the harp and harpsicord. Scarlatti wrote operas for Naples, where he resided from 1684 until 1702. He was also a compositional teacher and prompted the great musical growth of his pupils such as Leo, Pergolesi, Durante, and Benedetto Marcello. These songs, though composed by Scarlatti, were arranged by 19th century musicologist, Alessandro Parisotti. Parisotti arranged songs by many early Italian composers, which he compiled into two volumes entitled *Arie Antiche*.

Antonio Caldara (1670-1736) was master of composition to Charles VI, at whose court in Vienna he bore the title of Capellmeister. Previously, he had occupied a similar position at the ducal court in Mantua. An extremely fruitful writer, he left to posterity a long list of sacred and secular works, in all of which the trained hand of the master in art is apparent. "Selve amiche" is taken from the pastoral drama *La costanza in amor vince l'inganno,* whose plot is simple and embroidered with graceful songs.

Gabriel Fauré (1845-1924) was considered the most advanced of the composers of the chanson. He came into contact with both Liszt and Wagner, but it was under Saint-Saens' influence that Fauré created his individual style and flair for French poetic phrasing. *Poème d'un jour,* Op. 21, summarizes the three stages of love, giving Fauré the opportunity to paint three canvases of

genius that a singer can interpret in different ways. He can take Grandmougin's couplets very seriously and, in this case, he will fill the three songs with great sincerity of emotion by greatly slowing down he final song which then becomes an elegy. In "Fleur jetée", the listener finds a vehement vocal line while the underlying accompaniment can be described as furious, hammered octaves and chords with their rapid changes of register.

Gaetano Donizetti (1797-1848) composed *Don Pasquale* as one of his last comic operas. It was written for the Théâtre-Italien, where it enjoyed immediate success, thanks to the supple wit of its score and a cast including the greatest stars of the international Italian opera circuit: Lablache, Tamburini, Grisi, and the tenor Mario. "Bella siccome un angelo" appears in act I and is sung by Doctor Malatesta, who appears with the good news that he has found a perfect wife for the Don and proceeds to sing her praises.

Robert Schumann (1810-1856) composed the Cycle of Songs by Eichendorff, Op. 39, in 1848. This cycle includes some of Schumann's greatest masterpieces. It is not deliberately linked by any story or idea; but most of the poems are about a scene, a season, and a time-sky or forest, in spring or summer, at dusk or night time. And at all these times, in all these scences and seasons, there is an overwhelming personal emotion, and the feeling as if in a dream, that, with the slow passing of time something momentous is about to happen, for better or for worse, for life or death. As if in response the music blends new moods and harmonies.

John Duke (1899-1984) was one of the 20th century composers most dedicated to the American art song. His output includes over 250 songs, most of which are settings of American poets such as Frost, Wylie, and Cummings. Duke studied composition in his teens at the Peabody Conservatory, and then moved to New York to continued studies with Franklin Cannon and Howard Brockway. His other significant teachers were Nadia Boulanger and Artur Schnabel, both with whom Duke studied in a year spent in Europe in 1929-30. Except for this brief European excursion, Duke taught at Smith College from 1923 until his retirement in 1967. Although it was on the art song that the composer focused, he also wrote music for orchestra, chamber ensembles, solo instruments, piano, chorus, as wel as two operas and an operetta.

Samuel Barber (1910-1981) was one of the most honored and

most frequently performed American composers in Europe and the Americans during the mid-century decades. Through most of his career he made his living almost entirely by composing, perhaps one of the few composers who could make this choice. His works, comprising forty-eight opus numbers and more than one hundred unpublished pieces, are representative of nearly every musical genre, and many entered the repertoire soon after he wrote them. *Sleep Now* is one of six love poems from James Joyce's *Chamber Music* that Barber set in 1935 while he was a student at the American Academy in Rome. His fondness of Joyce lasted all his life.

Jeff Rehmet (b.1961) composed "The Old Familiar Faces" as one of his first vocal pieces while a composition student at the University of Louisville. The text is by the English poet Charles Lamb. Jeff uses familiar intervals from recognizable childhood calling songs throughout his composition. Listen for the many examples of text painting using these familiar intervals throughout the piece.

Pyotr Ilyich Tchaïkovsky (1840-1893) composed "None but the Lonely Heart" in 1869. This song is one of the composer's most famous of songs, which is a transliteration of Goethe's nostalgic lines into a sensuous and unforgettable melody. Pyotr Ilyich was seldom at his best in songs: they allowed him too little room for expansion, for the variation and development by which he built his stirring and mighty climaxes. When he produced a good song, it was rarely because he had achieved characterization or drama within its comparatively narrow limits. It was because he had married a sensuous and persuasive melody to words, often inappropriately. If "None but the Lonely Heart" is the best song he composed, it would be due to the sinuous, melancholy contour of the melody seems the inevitable voice of the words themselves.

University of Louisville
School of Music

presents

Bird Recital Hall
Monday Evening
April 27, 1998
8:00 P.M.

Aaron May, *double bass*
Student of **Jim Bates**
Jack Ashworth, *harpsichord*
Grace Baugh-Bennett, *piano*

Concerto for String Bass and Piano Op.3 — Serge Koussevitzky (1874-1951)
- Allegro
- Andante
- Allegro

Sonata in G Major BWV 1027 — Johann Sebastian Bach (1685-1750)
- Adagio
- Allegro ma non tanto
- Andante
- Allegro moderato

Sonata for Double Bass and Piano — Paul Hindemith (1895-1963)
- Allegretto
- Scherzo, Allegretto assai
- Molto adagio

Surrealist Studies (for solo Contrabass) — Jon Deak (b. 1943)
- Indefinite Divisibility (Yves Tanguy)
- The Blind Swimmer (Max Ernst)
- Woman and Bird before the Moon (Joan Miro)
- Beauty and the Beast (Max Ernst)
- Two sisters (Giorgio DeChirico)

Given in partial fulfillment of Bachelor of Music degree.

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The University of Louisville

School of Music

presents

The Faculty Brass Quintet

Michael Tunnell, *trumpet*
Herbert Koerselman, *trumpet*
Alise Oliver, *horn*
Richard Cryder, *trombone*
John Jones, *tuba*

Wednesday, April 29

Henry Clay High School
Scott County High School

Program

(Chosen from the following)

Concerto — Antonio Vivaldi (1678-1741)
- Allegro

Exhibition — Fisher Tull (1934-1994)
- Lament (Horn)
- Frolic (Tuba)
- Waltz (Trumpets)
- Ballad (Trombone)

Brandenburg Concerto — J.S. Bach (1685-1750)
- Allegro

Water Music — George Frederick Handel (1685-1759)
- Allegro Maestoso

Fancies, Toyes, and Dreames — Giles Farnaby (1563-1640)
- The Old Spagnoletta
- Tell Mee Daphne
- A Toye

Concert Etude — Alexander Goedicke (1877-1957)

American Brass Band Journal, Suite # 1 — G.W.E. Freidrich

West Side Story — Leonard Bernstein (1918-1990)
- Maria
- America

Just a Closer Walk — Traditional/arr. Don Gillis

The Brass Faculty

Michael Tunnell, Professor of Trumpet and director of the U of L Trumpet Ensemble, performs as principal trumpet with the Louisville Bach Society, and is third trumpet with the Louisville Orchestra. As a founding member of Sonus Brass, a professional brass quintet, Dr. Tunnell has participated in three tours of the Far East, including a tour of Taiwan during August-September, 1992. Sonus Brass recently released their first CD recording *Sonus Brass Captured*, and Dr. Tunnell also has released two solo recordings, Mixed Doubles and Melancholia, both on the Coronet label. In addition, he is featured on the Sinfonia de Camera of Illinois' release of the Saint-Saens Septet on the Arabesque Recordings label. Dr. Tunnell is General News Editor of the International Trumpet Guild Journal and the School of Music Alumni Newsletter. He formerly was professor of trumpet at the University of Illinois at Urbana-Champaign, at Potsdam College (State University College of New York), and at the University of Southern Mississippi at Hattiesburg.

Alise Marie Oliver joins the faculty in the School of Music as Assistant Professor of Horn having recently completed the Doctor of Musical Arts degree in horn performance and pedagogy at the University of Iowa. At Iowa she was a student of Kristin P. Thelander. Previous study was at the University of Michigan under Louis J. Stout, Sr., where she earned a Master of Music degree in horn performance.

Dr. Oliver has taught on the faculties of Luther College, Kirkwood Community College and Iowa State University in Ames. She held teaching assistantships at both the University of Michigan and the University of Iowa in horn and was also a teaching assistant in music theory at the University of Iowa. Dr. Oliver has held important positions in the Des Moines Symphony, the Central Iowa Symphony, the Cedar Rapids Symphony, and previously held positions with numerous orchestras in Michigan, Illinois and Iowa. She is the recipient of distinctive honors and awards.

Richard Cryder, Professor of Trombone, joined the University of Louisville School of Music faculty in the fall of 1985. He received his B.S. in Music Education and his M.A. from Kent State University in Ohio. His collegiate teaching experience includes Mars Hill College in North Carolina, University of Kansas, Queens University in Ontario, and the Crane School of Music of SUNY-Potsdam. In 1981 he performed a solo recital of compositions written especially for him at the International Trombone Workshop and has two solo recordings, *The Lyric Trombone*, Volumes I and II.

Professor Cryder recently appeared as soloist with the Louisville Orchestra performing a piece arranged by U of L composer Paul Brink. The trombone choir Mr. Cryder conducts each semester performs at events throughout the region.

John R. Jones, Assistant Professor of Tuba and Euphonium, received his B.M. degree from East Carolina University and his M.M. from the University of Illinois. He was a doctoral teaching assistant at The Ohio State University prior to his initial appointment as professor of tuba and euphonium at Ball State University in 1985. His principal teachers were David Lewis, Daniel Perantoni, Fritz Kaenzig, and Robert LeBlanc. While at Ball State, Mr. Jones was principal tuba with the Muncie, Marion, and Richmond Symphony Orchestras and also performed with the Indianapolis and Columbus (Ohio) Symphony Orchestras. He continues to perform as tubist with the Indianapolis Chamber Orchestra, and is a founding member of the Indiana Brass Quintet.

Mr. Jones is active as a soloist, adjudicator, and clinician, and holds professional memberships in Phi Mu Alpha Sinfonia Fraternity, Pi Kappa Lambda Honorary Society, the Music Educators National Conference, and the Tubists Universal Brotherhood Association.

Herbert Koerselman, Dean of the School of Music, teaches trumpet and is a member of the Faculty Brass Quintet. Before teaching at the university level, Dr. Koerselman was Assistant Principal Trumpet of the Dallas Symphony Orchestra and Principal Trumpet of the Portland Symphony. His master's degree is from Indiana University and his doctorate in performance is from the University of Iowa. Dr. Koerselman previously held teaching positions at Illinois State University and Sam Houston State University.

University of Louisville
School of Music

presents

PREPARATORY DEPARTMENT RECITAL

Students of DENINE LEBLANC

North Recital Hall
Sunday Afternoon
May 3, 1998
1:30 P.M.

Smoking is not permitted in the School of Music Building. In the unlikely event of fire or other emergency, please walk - not run - to the nearest exit. The use of recording devices is strictly prohibited. Please silence electronic watches, phones, and pagers.

Party Cat — Phillip Keveren (Contemporary)

Taxi Triangle — Phillip Keveren

Adrian Adams

Mini Sonatina No. 1 — Jane S. Bastien (Contemporary)
Allegro con spirito

Those Creepy Crawly Things — Carol Klose (Contemporary)

Austin Giesel

Painted Rocking Horse — Phillip Keveren

Tick Tock the Jazz Clock — Bill Boyd (Contemporary)

H.J. Adams

Old German Dance — Michael Praetorius (1571-1621)

Romantic Story — Cornelius Gurlitt (1820-1901)

Anna Li

Bell Tones — Anne Shannon Demarest (Contemporary)

Whirling Leaves — Faber & Faber (Contemporary)

Thumper — Robert Vandall (Contemporary)

Joshua Raff

Italian Children's Game — Mario Giuliani (1781-1882)

Tambourine — Robert Vandall

Kara Davis

Fughetta — Johann Pachelbel (1653-1706)

Roda-roda — Octavio Pinto (1890-1950)

Amber Gates

Sonata in D minor, K. 89b; L. 211 — Domenico Scarlatti (1685-1757)

Shades of Blue — Robert Starer (Contemporary)

Lisa Huber

A Fairy Tale, Op. 27 — Dimitri Kabalevsky (1904-1987)

I am Sixteen Going on Seventeen — Rodgers and Hammerstein arr. David Glover

Margot Adams

Invention No. 5 in Eb Major — J.S. Bach (1685-1750)

Sonatina in C Major, Op. 13, No. 1 — D. Kabalevsky
I. Allegro assai e lusingando
II. Andantino

Martin Mudd

Sinfonia No. 7 in E Minor, BWV 793 — J. S. Bach

Scherzo in E minor, Op. 16, No. 2 — Felix Mendelssohn (1809-1847)

Candace Sullivan

Invention No. 1 in C Major, BWV 772 — J.S. Bach

Fantasy in D Minor, K. 397 — W. A. Mozart (1756-1791)

Eileene J. MacFalls

Sonata in G Major, K. 427 (L. 286) — D. Scarlatti

Four Small Pieces — Franz Liszt (1811-1886)
I. Adagio
II. Moderato

University of Louisville
School of Music

presents

North Recital Hall
Sunday Afternoon
May 3, 1998
5:00 P.M.

Suzuki String Play-in
Florence Pilkinton, *piano accompanist*

La Folia	A. Corelli (1653-1713)
Concerto in G minor (1st Mvt.)	A. Vivaldi (1676-1741)
Concerto for Two violins (1st. Mvt.)	J. S. Bach (1685-1750)
Concerto in A minor (1st Mvt.)	A. Vivaldi
My Old Kentucky Home Yankee Doodle	Stephen C. Foster Arr. A. Harvey
Beginner Demonstration	
Gavotte in D Major	J. S. Bach
Witches Dance	Paganini (1782-1840)
Hunter's Chorus	Von Weber (1786-1826)
Happy Farmer	Robert Schumann (1810-1856)
Perpetual Motion	Suzuki (1902-1998)
Allegro	
Folk Songs Twinkle Variations	

Thanks to all students and parents for their support of this program.

Concert of Baroque Chamber Music

By the

University of Louisville
Early Music Ensemble

Thursday May 7, 7:00 pm

Oratory of Out Lady and St. Phillip*

Featuring works by: Bach, Hotteterre, Boismortier, Rossi, and Caccini
for: violins, flutes, viols, voice, theorbo, and harpsichord



* St. Phillip is located on the corner of Floyd and Woodbine streets, a 15 - 20 minute walk from the U of L campus.

University of Louisville
School of Music

presents

Bird Recital Hall
Thursday Evening
May 7, 1998
7:15 P.M.

Preparatory Department
Honors Recital

Adoration — Felix Borowski (1872-1956)

Charlotte Tull, *violin* (Mather)
Jessie Xu, *piano*

Two Grenadiers — Robert Schumann (1810-1856)

Camille Balcombe, *violin* (Mather)
Jessie Xu, *piano*

Sonata in d minor — F.M. Veracini (1690-1768)

Alice Culin-Ellison, *violin* (Hofmeister)
Jessie Xu, *piano*

Gavotte — J.S. Bach (1685-1750)

Heather Zinniger, *flute* (Coffey)
Hal Kirk, *piano*

Sonata in C Major — J.B. Breval (1753-1823)
Allegro
Rondo grazioso

Maureen Pilkington, *cello* (Krigger)
Florence Pilkington, *piano*

Sonatina Op. 36 No. 1 — M. Clementi (1752-1832)
III. Vivace

Owen Sammons, *piano* (Xu)

Deh Vienni from The Opera *Don Giovanni* — W.A. Mozart (1756-1791)

Joshua Graf, *tenor* (Temple)
Jessie Xu, *piano*

Fantaisie Impromptu Op. 66 — F. Chopin (1810-1849)

John Paul Chou, *piano* (Griffin)

Scherzo Op.31 — Chopin

Joon Choi, *piano* (Cherrix)

Translation

Deh, vieni alla finestra

Dhe, vieni alla finestra,
o mio tesoro.
Deh, vieni a consolar
il pianto mio.
Se neghi a me di dar
qualche ristoro,
davanti agli occhi tuoi
morir vogl'io.

Tu ch'hai la bocca
dolce piu che il miele-
tu che il zucchero porti
in mezzo al core-
non esser, gioia mia,
con me crudele.
Lasciati almen veder,
mio bell'amore.

Pray, come to the window,
oh my treasure.
Pray, come console
my weeping.
If you refuse to grant me
some solace,
before your eyes
I want to die.

You whose mouth is
more sweet than honey-
you who bear sugar
in your heart of hearts-
do not, my delight, be
cruel with me.
At least let yourself be seen,
my beautiful love.

University of Louisville

School of Music

presents

Senior Recital

Jacqueline M. Thompson, *soprano*

Student of Edith Davis Tidwell

David George and Thomas Hoppe, *piano*

This recital is dedicated in loving memory of
Robert F. Magee (1910-1977)

North Recital Hall
Friday Evening
May 8, 1998
8:00 P.M.

Given in partial fulfillment of Bachelor of Music degree

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Sono unite a tormentarmi — Alessandro Scarlatti (1659-1725)
Caldo sangue
Le Violette

Das Mädchen, Op. 95, No. 1 — Johannes Brahms (1833-1897)
Vorschneller Schwur, Op. 95, No. 5

Die Nacht, Op. 10, No.3 — Richard Strauss (1864-1949)
Die Georgine, Op. 10, No. 4
Morgen!, Op. 27, No. 4
Kling! Op. 48, No. 3

Air des bijoux — Charles Gounod (1818-1893)
from *Faust*

Intermission

Trois mélodies — Claude Debussy (1862-1918)

La belle au bois dormant
Voici que le printemps
Paysage sentimental

Hermit Songs, Op.29 — Samuel Barber (1910-1981)

At Saint Patrick's Purgatory
Church Bell at Night
St. Ita's Vision
The Heavenly Banquet
The Crucifixion
Sea-Snatch
Promiscuity
The Monk and his Cat
The Praises of God
The Desire for Hermitage

Program Notes

Alessandro Scarlatti composed many operas and *cantate da camera* (chamber cantatas) throughout his life. Many of these compositions were never published and were saved only in hand written books. Scarlatti composed over 600 cantatas dealing with the lament of lovers. A wonderful example of this is *Sono unite a tormentarmi*. The piece's da-Capo form paints the ever changing dramatic feeling of those in love, as does *Caldo sangue*. *Caldo sangue*, however, expresses the anguish that is often found in love. *Le Violette* was written later in Scarlatti's life. It was written for his opera *Pirro e Demetrio*, in which the main character Mario is in love with a woman who was born of a higher class. Mario is alone in the garden when this aria is sung and the violet represents his love of the noble woman. The interweaving of the voice and the piano in this piece is a characteristic of Scarlatti's later operas which contain hardly any continuo arias.

Das Mädchen and *Vorshneller Schwur* are two pieces from Brahms' Opus 95. Opus 95 consists of a set of poems from the *Serbian* written by S. Kapper. These poems take a look into the mind of a young and innocent maiden. Brahms captures the wonderful spirit of the text by writing very dramatic and serious musical phrases to go along with the ever changing emotions of a young maiden as she grows into an adult..

Richard Strauss composed some of the most famous lieder of all time, and from all of his lieder, one piece stands out amongst the rest. That piece is entitled *Morgen*. Strauss first presented the piece to Pauline de Ahna on September 10, 1894, their wedding day. The text was written by John Henry Mackay, who at the time, was exploring a new visual art and literature movement which led artists away from idealistic Romanticism. Ironically, for this piece Strauss chose the most romantically conventional piece that Mackay had written. The reason *Morgen* stands out from all other lieder is in the accompaniment, if one considers it accompaniment. The voice line is so intricately intertwined within the accompaniment that they seem to be one and the same. *Die Nacht* and *Die Georgine* are a part of Strauss' Opus 10 which was the first grouping of his songs to appear in print. The text was by Herman von Gilm. The pieces are written in a very romantic style much like *Morgen!*. *Kling!*, however, seems to have a completely different tonal feeling. The text was written by Karl Henckell, who, like John Henry Mackay, was involved in the movement to turn away from Romanticism. Strauss managed to find the most romantically conventional poem, and set it to music. To the end of the piece Strauss added the "kling" and "sing".

Air des bijoux is an aria from Gounod's opera *Faust* (based on the play

by Goethe). In this aria, the female character, Marguerite, has found in her garden a jewelry box filled with jewels which were place there by Faust and Mephistopheles to entice Marguerite. She has never seen such finery and proceeds to try it on and rejoice in the way that she looks. Marguerite is so enamoured with her looks that she ignores the evil feeling that comes over her in the second half of the aria in which she tries on the bracelet and the necklace. The aria is written in the style of a waltz with recitative interspersed within it.

Debussy's *Trois mélodies* were written for a coloratura soprano named Marie-Blanche Vasnier. *La belle au bois dormant* tells the story of Sleeping Beauty with a twist. Instead of the prince waking the princess up with a kiss, he steals her jewelry. Debussy always had an affinity for French folk songs. Often he would include hints of a popular folk song in his pieces as he does in *La belle au bois dormant*. Every time the text starts to describe the princess we hear the French song *Nous n'irons plus aux bois* in the piano line. *Voici que le printemps* describes the coming of spring as the coming of a prince who has been away for a long time. There are two birds which sit on the prince's shoulder: a mockingbird and a nightingale. The mockingbird whistles, or "boos" at those who have not found love, while the nightingale glorifies those who have. In *Paysage sentimental*, spring, summer, and fall have passed quickly, and now it is winter. The winter seems cold and lifeless, as does the lover, who exists no longer. The piece is remembering the joyous times in the spring and the person with whom it was shared.

The Hermit Songs were written for Leontyne Price by Samuel Barber. They consist of ten songs set to anonymous poems written by Irish monks between the eighth and thirteenth century. Most of the poems are literal translations, but some were specially translated by Chester Kallman and W.H. Auden for Barber. Though many of the thoughts and observations that represent the poems are simplistic in nature, they have a profound sense of modern theories intermingled in them.

Sono unite a tormentarmi
Sono unite a tormentarmi
fiera sorte e crudo amor
con lusinghe e non con l'armi
fanno guerra a questo cor.

Caldo Sangue
Caldo sangue che bagnando il sen mi vai
e d'amore
fai gran fede al genitore,
fuggi pur, fuggi da me
chio già moro e resto e sangue!
Forse un dì risorgerai
per vendetta
della man, che mi saetta;
e il rigor, che in me già manca,
caldo sangue,
passerà più saldo in te.

Le Violette
Rugiadose, Odorose
violette graziose,
voi vi state vergognose,
mezzo ascose fra le foglie,
E sgridate le mie voglie,
che son troppo ambiziose.

Das Mädchen
Stand das Mädchen, stand am
Bergesabhang,
Widerschien der Berg von ihrem Antlitz.
Und das Mädchen sprach zu ihrem Antiltz:
Wahrlich, Antlitz, o du meine Sorge,
Wenn ich wüste, du mein weisses Antlitz,
Dass dereinst ein Alter dich wird küssen,
Ging hinaus ich zu den grünen Bergen,
Pflückte allen Wermut in den Bergen,
Presste bittres Wasser aus dem Wermut,
Wüshe dich, o Antlitz, mit dem Wasser,
Das du bitter, wenn dich küsst der Alte!
Wüsst ich aber, du mein weisses Antlitz,
Dass dereinst ein Junger dich wird küssen,
Ging hinaus ich in den grünen Garten,
Pflückte alle Rosen in dem Garten,
Presste duftend Wasser aus den Rosen,
Wüsche dich, o Antlity, mit dem Wasser,
Das du duftest, wenn dich küsst der Junge!

They are united to torment me
They are united to torment me,
fierce fate and cruel love
with allurement and not with weapons
they make war on his heart.

Hot Blood
Hot blood which goes bathing my bosom
and of love
you make great faith to the father,
flee then, flee from me,
for I already die and remain bloodless!
Perhaps one day you will rise up again.
for revenge
on the hand, which strikes me down.
and the energy, which in me already is
lacking, hot blood,
will pass, more courageous, into you.

The Violets
Dewy, fragrant
violets graceful,
you stand there modest,
half hidden among the leaves
and you-rebuke my desires,
which are to ambitious.

The Maiden
The maiden stood by the mountain slope,
And her face was reflected in the mountain.
And the maiden said unto her face:
Truly, countenance, oh you, my concern,
If I but knew, white countenance of mine,
That some day an aged man would kiss you,
I would go out to the green mountains,
Pluck all wormwood in the mountains,
Strain bitter water from the wormwood,
That you might be bitter for the old man's
kiss!
If I but knew, white countenance of mine,
That some day a youth would kiss you,
I would go into the green garden,
I would pluck all the roses in the garden,
Would strain scented water from the roses;
I would wash you, countenance, with the
water, that you might be fragrant for the
young man's Kiss!

Vorschneller Schwur
Schwor ein junges Mädchen:
Blumen nie zu tragen,
Niemals wein zu trinken,
Knaben nie zu küssen.
Gestern schwor das Mädchen
Heute schon bereut es:
Wenn ich Blumen trüge,
Wär ich doch noch schöner!
Wenn ich Rotwein tränke,
Wär ich doch noch froher!
Wenn den Liebsten küsste,
Wär mir doch noch wohler!

Die Nacht
Aus dem Walde tritt die Nacht,
Aud dem Bäumen Schleicht sie leise,
Schaut sich um in weitem Kreise,
Nun gib acht.
Alle Lichter dieser Welt,
Alle Blumen, Alle Farben
Löscht sie aus und stiehlt die Garben
Weg vom Feld.
Alles nimmt sie, was nur hold,
Nimmt das Silber weg des Stroms,
Nimmt vom Kupferdach des Doms,
Weg das Gold.
Ausgeplündert steht der Strauch;
Rücke näher, Seel'an Seele,
O die Nacht, mir bangt, sie stehle
Dich mir auch.

Die Georgine
Warum so spät erst, Georgine?
Das Rosenmärchen ist erzählt
Und honigsatt hat sich die Biene
Ihr Bett zum Schlummer ausgewählt.
Sind nicht zu kalt dir diese Nächte?
Wie lebst du diese Tage hin?
Wenn ich dir jezt den Frühling brächte
Du feuergelbe Träumerin,
Wenn ich mit Maitau dich benetze,
Begösse dich mit Junilicht,
Doch ach, dann wärst du nicht die Letzte,
Die stolze Einzige auch nicht.
Wie, Träum'rin, lock' ich vergebens?
So reich' mir schwesterlich die Hand,
Ich hab den Maitag dieses Lebens,

A Rash Oath
A young maiden pledged:
Never to wear flowers,
Never to drink wine,
Never to kiss boys.
Yesterday the maiden pledged,
To-day already she repent:
If I should wear flowers,
I should be much prettier!
If I should drink red wine,
I should be much gayer!
If I kissed my sweetheart,
I should feel much happier!

The Night
Out of the woods treads the night,
out of the trees she gently steals,
she looks around in a wide circle,
now be careful.
All the lights of this world,
all flowers, all colors
she erases and she steals the sheaves
away from the field.
She takes everything, whatsoever is lovely,
takes the silver away from the river,
takes from the copper roof of the cathedrals,
away the gold.
The shrub stands plundered;
come closer, soul to soul,
oh the night, I'm afraid, she steals
you from me, too.

The Dahlia
Why do late, Dahlia?
The Rose-fairytale is told
and the honey-filled bee has
chosen its bed for sleeping.
Aren't the night too cold for you?
How do you live these days away?
If brought the spring to you right now,
you fiery yellow dreamer,
If I sprinkled you with the dew of May,
if I poured the light of June over you,
but ah, you would neither be the last,
nor the only proud one.
How, dreamer, do I entice you in vain?
So give me you sisterly hand,
I have not known the Mayday of this life.

Wie du den Frühling nicht gekannt;
Und spät wie dir, du Feuergelbe,
Stahl sich die Liebe mir ins Herz;
Ob spät, ob früh, es ist dasselbe Entzücken
Und derselbe Schmerz,
und derselbe Schmerz

just as you have not known the spring;
and as late as you are, you fiery-yellow
flower, so the love steled into my heart;
no matter if late or early, it is the same
delight and the same pain,
and the same pain.

Morgen
Und morgen wird die Sonne wieder
scheinen
Und auf dem Wege, den ich gehen werde,
Wird uns, die Glucklichen, sie wieder einen
Inmitten dieser sonnenatmenden Erde...
Und zu dem Strand, dem weiten,
wogenblauen
Werden wir still und langsm niedersteigen,
Stumm werden wir uns in die Augen
Schauen,
Und auf uns sinkt des Glückes stummes
Schweigen...

Tomorrow
And tomorrow
the sun will shine again
and on the path, where I shall walk,
it will again unite us, the happy ones
in the midst of this sun-breathing earth...
and to the wide,
blue-waved shore,
we will quietly and slowly descend,
mute, we will gaze
into each other's eyes,
and on us sinks the muted silence of
Happiness...

Kling!
Meine Seele gibt reinen Ton,
Und ich wähnte die Arme
Von dem Wüthenden Harme
Wilder Zeiten zerrissen schon.
Sing, meine Seele den Beichtgesang
Wiedergewonnener Fülle!
Hebe vom Herzen die Hülle!
Heil die, geläuterter Innenklang!
Kling, meine Seele, kling dein Leben,
Kling, quellendes, frisches Gebild.
Blühendes hat sich begeben
Auf dem verdorrten Gefild.
Kling, meine Seele, kling.

Resound!
My soul gives a pure sound,
and I imagined the poor one
from the raging affliction
of turbulent times already torn.
Sing, my soul the confession song
of reclaimed abundance!
Lift from the heart the hood!
Hail to thee, purified inward sound!
Resound, my soul, resound your life,
resound, flowing, fresh creation
Beauty begins to prosper
on the hardened field.
Resound my soul, resound.

Air des bijoux
O Dieu! que de bijoux!
est-ce un rêve charmant
Qui m'è blouit; ou si je veille?
Mes yeux n'ont jamais vu de richesse
pareille!
Si j'osais seulement Me parer un Moment
De ces pendants d'reille!
Ah! Voici justement, au fond de la cassette,
Un miroir! Comment n'être pas coquette?
Ah! Je ris de me voir Si belle en ce miroir;

The Jewel Song
O heavens! How many gems!
Is't a dream of delight that charms my sight,
or am I waking?
Oh, never in my life have I seen aught so
lovely!
If I dared, only dared for a moment to try
this lovely pair of earrings!
Ah! and here, just at hand with-in the little
casket is a mirror! Who could resist it any
longer. The joy past compare, These jewels

Estce toi, Marguerite,
Réponds moi Réponds vite!
Non! ce n'est plus toi!
No, ce n'est plus ton visage;
C'est la fille d'un roi,
Qu'on salue au passage!
Ah s'il était ici!
S'il me voyait ainsi!
Comme une demoiselle il me trouverait
belle!
Achevons la métamorphose!
Il me tarde encore d'essayer
le bracelet et ce collier.
Dieu! c'est comme une main
qui sur moi se pose!
Ah! je ris de me voir
si belle en ce miroir, etc...

La belle au bois domant

Des trous à son pourpoint vermeil,
Un chevalier va par la brune,
Les cheveux tout pleins de soleil,
Sous un casque couleur de lune,
Dormez toujours, dormez au bois,
L'anneau, la Belle, à votre doigt.
Dans la pousière des batailles
Il a tué loyal et droit
En frappant d'estoc et de taille,
Ainsi que frapperait un roi.
Dormez au bois, où la verveine
Fleurit avec la majolaine.
Et par les monts et par la plaine,
Monté sur son grand destrier,
Il court, il court à perdre haleine,
Et tout droit sur ses étriers.
Dormez la Belle au Bois, rêvez
Qu'un prince vous épouserez.
Dans la forêt des lilas blancs,
Sous l'éperon d'or qui l'excite,
Son destrier perle de sang
Les lilas blancs, et va plus vite.
Dormez au bois, dormez la Belle
Sous vos courtines de dentelle.
Mais il a pris l'anneau vermeil,
Le chevailier qui par la brune,
A des chevuex pleins de soleil,
Sous un casque couleur de lune.
Ne dormez plus, la Belle au Bois,
L'anneau n'est plus à votre doigt.

Can it be you, Marguerite?
Answer me, answer me quickly!
No, no it is no longer you!
It's no longer your face!
It's a kings daughter,
to whom all bow as she passes!
Oh, if only he were here!
If he could see me like this!
Pretty as a lady
he would find me then!
Let's complete the transformation!
Now I'm dying to try
the bracelet and the necklace!
Heavens! Its like a hand
being laid on my arm!
Oh, I can't help laughing with pleasure
at seeing myself so pretty, etc...

Sleeping Beauty

With holes in his vermilion doublet,
A knight makes his way in the darkness,
His hair the color of sunlight.
In his helmet the color of the moon.
Sleep on, sleep in the woods,
The ring, Beauty, on your finger.
In the dust of battles
He killed loyally and hardily,
Thrusting left and right
As would a king.
Sleep in the woods, where the verbena
Flowers alongside the sweet marjoram.
And over mountain and plain,
Mounted on his great steed,
He rides in a gallop, breathlessly,
Standing straight in his stirrups.
Sleep, Beauty of the Woods, dream
That a prince will marry you.
In the forest of white lilacs,
Under the golden spurs that urge him on,
His steed drops pearls of blood on
The white lilacs, and gallops more still.
Sleep in the woods, sleep, Beauty
Beneath you bed-curtains of lace.
But he took the vermilion ring,
The knight came from out of the darkness,
With hair the color of sunlight,
In his helmet the color of the moon.
Sleep no more, Sleeping Beauty,
The ring is gone from you finger.

Voici que le printemps

Voice que le printemps, ce fils léger d'Avril,
Beau page en pourpoint vert brodé de roses blanches,
Paraît leste, fringant et les poings sur les hanches,
Comme un prince acclamé revient d'un long exil.
Les branches des buissons verdis rendent étroite
La route qu'il poursuit en dansant comme un fol;
Sur son épaule gauche il porte un rossignol
Un merle s'est posé sur son épaule droite.
Et les fleurs qui dormaient sous les mousses des bois
Ouvrent leurs yeux où flotte une ombre vague et tendre;
Et sur leurs petits pieds se dressent pour entendre
Les deux oiseaux siffler et chanter à la fois
Car le merle sifflote et le rossignol chante;
Le merle siffle ceux qui ne sont pas aimés,
Et pour les amoureux languissants et charmés
Le rossignol prolonge une chanson touchante,

Paysage sentimental

Le ciel d'hiver, si doux, si triste, si dormant,
Où le soleil errait parmi des vapeurs blanches,
était pareil au doux, au profond sentiment
Qui nous rendait heureux mélancoliquement,
Par cet après-midi de baisers sous les branches.
Branches mortes qu'aucun souffle ne remuait
Branches noires avec quelque feuille fanée,
Ah! que to bouche s'est à ma bouche donnée
Plus tendrement encore dans ce grand bois muet,
Et dans cette langueur de la mart de l'année!
La mort de tout, sinon de toi que j'aime tant,
Et sinon du bonheur dont mon âme est comblée,
Bonheur qui dort au fond de cette âme isolée
Mystérieux, pasible et frais comme l'étang
Qui pâlissait au fond de la pâle vallée.

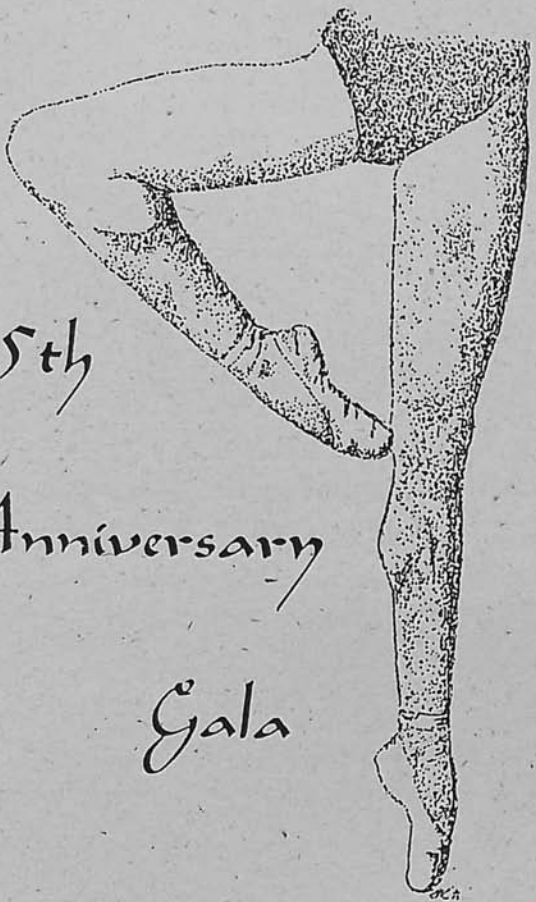
Here is Spring

Here is Spring, that light-hearted son of April, a handsome page is he embroidered with white roses.
Here he steps, nimble, with hands on his hips,
Like an acclaimed prince returning from a long exile.
The twigs of the verdant bushes make narrow
The path he takes,
dancing like a jester;
On his left shoulder he carries a nightingale
A blackbird has lit on his right shoulder.
And the flowers that slept beneath the wood moss
Open their eyes where drifts a vague and tender shadow;
An on their little feet they stretch upward to hear
The two birds whistling and singing together.
For the blackbird is whistling as the nightingale sings;
The blackbird whistles for those who are not loved, and for the languishing and enchanted lovers the nightingale sings a touching song.

Landscape of felling

The winter sky, so quiet, so sad, so asleep,
Where the sun wandered among white mists,
Was like that quiet and profound felling
That made us melancholically happy,
On that afternoon of kisses beneath the branches.
Dead branches that no breath of air stirred,
Black branches with only the dried leaf,
Ah! how you lips gave themselves to mine
More tenderly still, in that vast, silent woods, and in this languor of the death of the year! The death of everything, if not of you whom I so love, And if not of the happiness with which my soul is filled,
Happiness that sleeps in the depths of this isolated soul, Mysterious happiness,
peaceful and fresh as the spring
That grows pale at the bottom of the pale valley.

University of Louisville
Dance Theatre



25th Anniversary Gala

Stemm Concert Hall
Ogle Center
Indiana University Southeast
New Albany

Friday Evening May 8, 1998
Saturday Evening May 9, 1998
7:30 P.M.

WELCOME

We'd like to take this opportunity to invite you to become a part of the rich tradition of the University of Louisville Dance Academy and to participate in the foundation of the fledgling University of Louisville Preparatory Dance Theatre.

The Dance Academy is continuing to build on a twenty-five year tradition of excellence in dance training which has seen alumni from the school go on to perform with companies like the New York City Ballet, American Ballet Theatre, the National Ballet of Canada, and many regional companies including the Louisville Ballet. Students from the Academy have also been invited to study at the School of American Ballet (the school for the New York City Ballet), the San Francisco Ballet School, the Joffrey Ballet School, the school for the Pennsylvania Ballet, the Houston Ballet Academy, the School for the Pacific Northwest Ballet, the Royal Winnepeg School, and the Tisch School for the Arts (NYU) among many others.

The Academy also believes in the ability of this great artform to provide excellent training for life. We are equally proud of the doctors, physical therapists, lawyers, teachers, actors, and many other capable people for whom experience at the Dance Academy was pivotal in their young education.

The Dance Academy/Preparatory Dance Theatre is a member of the Youth Arts Council, Fund for the Arts, and is a member of the SouthEast Regional Ballet Association (Regional Dance America). This summer the Dance Academy will play host to a number of nationally known guest teachers during its summer intensive programs.

The success and tradition of the Academy belongs to all its students, parents, and many supporters throughout the years. To continue growing and meeting the challenges of the future, the Academy will need your support and effort more than ever. We encourage you to become a member of SODA (Supporters of the Dance Academy) our flagship support organization, and continue with us to move the Academy into a future even more exciting and rich than its already splendid past. In doing so you can partricipate in a most meaningul way in the enrichment and growth of our young people through the most wonderful artform ever created.

We look forward to spending the summer with you and to our shared delight in the progress of our precious students.

PROGRAM

Mit Schlag

choreographer Cynthia Bronner
composer Frantz Lehar and Jacques Offenbach
costumes Shari Cochran

Nicole Andre Jessica Bessler
Dawn Nuckles Jessica Underwood

"....and you hear me from far away."

choreographer Beth McNeill
composer Luis Bacalod
text by Pablo Neruda
costumes Shari Sochran

Ellie Bogard Claire Cecil
Carolyn Hatfield Claire Willey
Emory Zink

Der Silbersee Suite

choreographer Cynthia Bronner
composer Kurt Weill
costumes Shari Cochran

Maggie Bennett Eliza Coleman
Rachel Cundiff Stacy Lentz
Kim Newstadt Shanna Pickens
Sarah Rosenberg Kyra Weinberger

Seasonal Interlude

choreographer Cynthia Bronner
composer P.I. Tchaikovsky
costumes Shari Cochran

Tracy Black Brooke Fusting
Molly Jacobs Irina Khasin
Megan Koestel Katie Mattingly
Lena Nash Martha Ann Underhill

INTERMISSION

Off The Bridge

choreographer Beth McNeill
composer Franz Schubert
costumes Shari Chocran

Nicole Andre
Jessica Bessler
Dawn Nuckles
Jessica Underwood
Maggie Bennett
Stephanie Boros
Shanna Pickens
Kyra Weinberger

Raymonda Variations

choreographer Chuck Bronson
composer Alexander Glazunov
costumes Shari Cochran

Ellie Bogard
Eliza Coleman
Carolyn Hatfield
Becky Meyer
Sarah Rosenberg
Emory Zink
Claire Cecil
Rachel Cundiff
Stacey Lentz
Kim Newstadt
Claire Willey

Technical Assistance
Keith Kimmel, *Technical Director*
Ben Swope, *technician*

As is the case with many of the country's regional ballet companies, the University of Louisville Dance Theatre came into being as an outgrowth of the University of Louisville Dance Academy - long the community's major source of classical ballet training. The Academy, in fact, is celebrating its 25th anniversary during the 1997-98 season.

Alumni from the UofL Dance Academy and Dance Theatre have danced, or are presently dancing, in companies throughout the United States and Canada, including the New York City Ballet, American Ballet Theatre, the National Ballet of Canada, and the Louisville Ballet. Students from the Academy have been invited to study at the School of American Ballet (school for the New York City Ballet), the School for the San Francisco Ballet, the School for the Pennsylvania Ballet, Royal Winnepeg School and the Aspen Ballet Academy for the summers.

Numerous performing opportunities exist for the dancers at the Uof L Dance Theatre including the annual Winterfest, two Spring seasons, and numerous lecture-demonstrations throughout the community. The company also participates in the annual Southeastern Regional Ballet Asociation Festival.

The University of Louisville Dance Theatre is a member of the Youth Arts Council, Fund for the Arts; and as a member group performed in the Kentucky Center for the Arts 10th Anniversary Celebration.

The company is currently directed by Cynthia Bronner and Chuck Bronson and counts eight dancers on its present roster with twenty-one Apprentices.

University of Louisville Dance Theatre

DANCERS

NICOLE ANDRE , a senior at Male, began dance as a young child and has studied locally at Rose Marie Dance Studio and Ellen's School of Dance as well as U of L Dance Academy. Her favorite parts include snowflake in Nutcracker and swan in Swan Lake with Louisville Ballet. She will be attending Wright State University in the fall.

MAGGIE BENNETT is a freshman of St. Francis High School who has been dancing at UofL for the past seven years. Her outside interests include playing field hockey and running cross country. She enjoyed being a Polichinelle in Louisville Ballet's *Nutcracker* a few years ago. And, among her favorite performances, she admires Alvin Ailey's *Revelations.*

JESSICA BESSLER is a senior at duPont Manual High School. She trains at the Youth Performing Arts School and the UofL Dance Academy and hopes to continue studying dance in college. Stephens College and Nutmeg Ballet programs have given her summers to remember. She is inspired by the technical profieiency and passion of her favorite dancer, Laura Wade. She plans to attend University of Utah.

STEPHANIE BOROS, a freshman at the University Louisville, has spent the last two summers studying at Nutmeg Ballet Company and Stephens College. She has performed in *Paquita* and *Raymonda* at YPAS as well as "Swan Lake" and "Firebird" with the Louisville Ballet Civic Company.

DAWN NUCKLES, a junior at Shawnee High School, has been studying at the U of L Dance Academy for the twelve years she has been dancing. Other than performing with the U of L Dance Theatre, she has enjoyed performing many parts with the Louisville Ballet, both in children's parts as well as *corps de ballet* parts with the Civic Company. favorite dancer: Sarah Comstock. She studied at Nutmeg Ballet last summer.

SHANNA PICKENS, began dancing with Kathy Thompson in Bedford, IN and continues at U of L Dance Academy. A senior at Paoli High School, she has gone to Indiana University for summer study and danced in a community outreach program, and has been in "Firebird" with the Louisville Ballet. favorite dancer: Gene Kelly. She will be attending Illinois Wesleyan University in the fall.

JESSICA UNDERWOODhas been studying ballet for nine years with the UofL Dance Academy. She is a senior at the Youth Performing Arts School and would like to pursue a career in teaching ballet. Her favorite part in a ballet was in *A Moonlit Morning* choreographed by Beth McNeill. Mercyhurst is her college of choice for the fall.

KYRA WEINBERGER, a sophomore at Youth Performing Arts School/ Manual comes to U of L Dance Academy from Ballet Met. She has performed the Gypsy solo in *Amahl and the Night Visitors* on national tour, Amy in *Little Women,* Maria in *Sound of Music,* as well as in *The Wiz,* and with Ballet Espanol and Stage One. She will spend the summer at Belvoir Terrace. her favorite ballet: *Concerto Borocco*

Apprentice II Dancers

Ellie Bogard
Rachel Cundiff
Becky Meyer
Claire Willey

Claire Cecil
Carolyn Hatfield
Kim Newstadt
Emory Zink

Eliza Coleman
Stacey Lentz
Sarah Rosenberg

Apprentice I Dancers

Tracy Black
Vontoya Johnson
Katie Mattingly
Katie Wetzel

Brook Fusting
Irina Khasin
Lena Nash

Molly Jacobs
Megan Koestel
Martha Ann Underhill

Special Thanks to:

You the audience
SODA
Unique Opportunities for SodaWorks
Everyone who has helped us in any way this year

Summer Intensives - June 8-12 and July 27-31
Summer Semester - June 15-24 and August 3-14

For information about joining the UofL Dance Academy, please contact Judy Hake at (502) 852-6878.

Supporters of the Dance Academy - SODA

1997-98 Board

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Hal Bogard, *treasurer*
Karen Ford, *secretary*
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Tracy Koestel
Carol Lambert
Debra Lentz
Caroline Martinson
Steve Swope
Larry Zink
Cynthia Bronner
Chuck Bronson

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Ellen Cunningham	Poster/Cover Design
Mary Nash	Fundraiser Coordinator

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Cynthia Bronner, co-Director, Dance Academy
Chuck Bronson, co-Director, Dance Academy
Judith Hake, Administrative Asst.., Dance Academy
Herbert Koerselman, Dean, School of Music

University of Louisville

School of Music

1998
COMMENCEMENT
CONVOCATION

North Recital Hall
Saturday Afternoon
May 9, 1998
4:00 P.M.

Smoking is not permitted in the School of Music Building. In the unlikely event of fire or other emergency, please walk - not run - to the nearest exit. The use of recording devices is strictly prohibited. Please silence electronic watches, phones, and pagers.

PROGRAM

Welcome — Herbert L. Koerselman, Dean, School of Music

President's Award Nominee
Michael Tracy

President's Awards Recipients
Edith Davis Tidwell
Peter McHugh

Recognition of Retiring Faculty
Francis Fuge
Karl-Werner Guempel

Commencement Remarks — Karl-Werner Guempel, Distinguished University Professor

Presentation of Student Awards — Paul R. Brink, Associate Dean

Recognition of Graduates — Paul R. Brink

School of Music Alumni Association — Carolee Allen, President

Presentation of Student Awards

Thirty-eighth Annual Alumni Award
Kathleen Ann Conroy

Omicron Delta Kappa Outstanding Graduating Senior Award
Kristyn Anne Groth

Elections to the Honor Society of Phi Kappa Phi
Tina Dawn Broaddus
Kathleen Ann Conroy
Kristyn Anne Groth

School of Music Senior Award for Academic Achievement
Tina Dawn Broaddus
Kathleen Ann Conroy
Kristyn Anne Groth
Scott L. Keller
Christopher Dean Leeper

Delta Omicron Senior Honor Award
Kathleen Ann Conroy

August 1997 Degree Recipients:

Master of Music
Joan Kay Forman-Linscheid
Elio G.M. de Miranda
Joy Lynn Wallace

Bachelor of Music Education
Damon Paul Becker
Angela Carol Coffey

Bachelor of Arts in Music
On Yan Curtis Chang
Stephanie Ellen Harris
Timothy Andrew MacDonald
Rick D. Moore

December 1997 Degree Recipients

Master of Music
Julie Maria Foster
Katherine Marie Miller

Bachelor of Music Education
Sean David Meredith
Jonathan Samuel Wellman

Master of Music Education
Frances Craft Lawrie
Kirk Norval McElroy
Peggy M. Pickett

May 1998 Degree Candidates

Master of Music
Renae A. Adrian
Stephen Kirk Bottom
Don Scott Carpenter
Dennis R. Davis
Brian Keith Hornbuckle
Michael Tyrone Hornbuckle
Elizabeth Marks LeMay
Jennifer Rae Mills
Jeffrey Allan Rehmet

Master of Music Education
Dawn Brinke McFarland

Bachelor of Arts in Music
Rebecca Marie Gray
Kristyn Anne Groth
Joseph Paul Mattingly
Elizabeth Gray McDowell

Bachelor of Music Education
Nichole Leigh Gilkey

Bachelor of Music
Paulina E. Alemán
Tina Dawn Broaddus
John Edward Cantrell
Don Scott Carpenter
Ernie Chamnas
David-Christopher Clark
Kathleen Ann Conroy
Michael Craig Crawley
Scott R. Daugherty
Maria Fernanda de la Torre
Kelly Mem Kapusuzoglu
Scott L. Keller
Christopher Dean Leeper
Aaron May
Andrea Vela Mosquera
David M. Phy
Boris Rasputnis
Jacqueline Melina Thompson

Bachelor of Arts in Music History
Troy W. Lewis
Alison Ann Morgan

August 1998 Degree Candidates

Master of Music
Richard C. Cooper
Florence S. Su

Bachelor of Music
Amy I. Darbyshire

December 1998 Degree Candidates

Master of Music
Teresa A. Erwin

Bachelor of Music
Carla J. Babiasz

Bachelor of Arts in Music
Jennifer A. Buckner

UNIVERSITY of LOUISVILLE

Freedom Hall
Saturday, May 9, 1998



Commencement



Commencement

Program

Commencement Concert

Saturday, May 9, 1998

1:00 P.M. – 1:30 P.M., Freedom Hall

The University of Louisville Commencement Band

Conductor
Frederick Speck

The Commencement

1:15 P.M. – Freedom Hall

Presiding – John W. Shumaker, President of the University

Commencement Processional

The audience is requested to remain seated during the Processional which begins during the Commencement Concert.

The Academic Procession

Candidates for Degrees and Certificates
Grand Marshal
Faculty Marshal

The University Faculty:
College of Arts and Sciences
School of Medicine
Louis D. Brandeis School of Law
Graduate School
School of Dentistry
Speed Scientific School
School of Music
Raymond A. Kent School of Social Work
College of Business and Public Administration
University Library
School of Education
School of Nursing
School of Allied Health Sciences

Presidential Party
Academic Deans
Administrative Officers

Star-Spangled Banner . . . . . Francis Scott Key
(Audience and Ensemble)

Welcome and Authorization to Grant Degrees . . . . . Frank B. Hower J.
Chairman, Board of Trustees

Presentation of Trustees Award . . . . . Frank B. Hower J.
Chairman, Board of Trustees

Trustee Award Winner Remarks . . . . . Dale B. Billingsley

Presentation of Alumnus of the Year Award . . . . . John W. Shumaker, President

Conferring of Honorary Degrees . . . . . John W. Shumaker, President

Commencement Address . . . . . Jerry Lewis

Introduction of Student Commencement Speaker . . . . . John W. Shumaker, President

Student Commencement Address . . . . . Letitia Fickl
School of Education

Recognition of Faculty . . . . . Carol Garrison
University Provost

Conferring of Degrees and Certificates . . . . . John W. Shumaker, President

Introduction . . . . . Carol Garrison
University Provost

Presentation of Candidates of

The Graduate School . . . . . Paul D. Jones, Acting Dean
Doctor of Philosophy, Doctor of Education

The College of Arts and Sciences . . . . . Randy Moore, Dean
Bachelor of Arts, Bachelor of Science, Bachelor of Science in Correctional Administration, Bachelor of Science in Police Administration, Bachelor of Fine Arts, Associate in Arts

The School of Medicine . . . . . Donald R. Kmetz, Dean
Doctor of Medicine

The Louis D. Brandeis School of Law . . . . . Donald L. Burnett, Jr., Dean
Juris Doctor

The School of Dentistry . . . . . Rowland A. Hutchinson, Dean
Doctor of Dental Medicine, Associate of Health Science in Dental Hygiene

The Speed Scientific School . . . . . Thomas R. Hanley, Dean
Master of Engineering, Bachelor of Science in Engineering Science, Bachelor of Science in Chemical Engineering, Bachelor of Science in Civil Engineering, Bachelor of Science in Electrical Engineering, Bachelor of Science in Engineering Mathematics and Computer Science, Bachelor of Science in Industrial Engineering, Bachelor of Science in Mechanical Engineering, Bachelor of Science, Associate of Applied Science

The School of Music . . . . . Herbert L. Koerselman, Dean
Bachelor of Music, Bachelor of Music Education, Bachelor of Arts in Music

The Raymond A. Kent School of Social Work . . . . . Terry L. Singer, Dean
Master of Science in Social Work

The College of Business and Public Administration . . . . . Robert L. Taylor, Dean
Bachelor of Science in Business Administration, Bachelor of Science in Economics,
Associate in Applied Science, Certificate in Equine Administration

The School of Education . . . . . Raphael O. Nystrand, Dean
Bachelor of Arts in Early Elementary Education, Bachelor of Science in Early Elementary Education,
Bachelor of Arts in Middle School Education, Bachelor of Science in Middle School Education,
Bachelor of Science in Counseling and Guidance, Bachelor of Science in Health Occupations,
Bachelor of Science in Occupational Education, Bachelor of Science

The School of Nursing . . . . . Mary H. Mundt, Dean
Bachelor of Science in Nursing

The School of Allied Health Sciences . . . . . Alfred L. Thompson, Acting Dean
Bachelor of Health Science in Clinical Laboratory Science, Bachelor of Health Science in . . . . . .
Cytotechnology, Bachelor of Health Science in Nuclear Medicine Technology, Bachelor of Health . . . . .
Science in Physical Therapy, Bachelor of Health Science in Respiratory Therapy, Associate of Health . .
Science in Radiologic Technology, Associate of Health Science in Respiratory Therapy, Certificate in . .
Clinical Laboratory Science, Certificate in Cytotechnology

The Graduate School . . . . . Paul D. Jones, Acting Dean
Specialist in Education, Master of Arts, Master of Science, Master of Education,
Master of Arts in Teaching, Master of Music, Master of Music Education,
Master of Business Administration, Master of Science in Nursing, Master of Fine Arts,
Master of Public Administration

Induction into the Alumni Association . . . . . The Honorable Romano L. Mazzoli

. . . . . President, University of Louisville
Alumni Association, Inc.

Alma Mater and Alumni Song . . . . . James Powell, SSS'47

John Newton Young, A&S
Performed by the University Singers

(Audience and Ensemble)
The audience is requested to stand during the Alma Mater song.

We thy sons and daughters stand,
To sing thy highest praise,
With deepest rev'rence in our hearts,
For these our college days.
Thy honor true we all defend,
'Tis known we love thee well.
Our thoughts for years to come will be
Of thee, our U of L.

Now our thoughts go back to you,
Our Alma Mater dear,
To days gone by with friends we loved
Now scattered far and near.
On shaded walks and campus green,
Your sons and daughters true,
With voices raised and spirits high
Sing loud their praise to you.

University of Louisville

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A. Wallace Grafton
Juliet Cooper Gray
Nathaniel Green
Martha Gregory
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W. Earl Reed
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Bill Sawran
Debbie Scoppechio
Donald L. Sorenson
Allen Steinbock
William A. Stone
Sam Swope
Sandy Talbott
Bernard Trager
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Catherine Vogt
Lolita Weakley
Sam Weakley
Charles Weisberg
Beverly Wheatley
David G. Wilkins

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The Honorable Stephen L. Henry, Lieutenant Governor
The Honorable Larry Saunders, President Pro Tem of Senate
The Honorable Jody Richards, Speaker of the House
The Honorable Robert F. Stephens, Chief Justice Supreme Court of Kentucky

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Tom Owen

1998 Student Speaker Nominees

The dean of each college and school of the university was invited to nominate a student speaker candidate who best exemplifies the college or school in scholarship, leadership and service. The 1998 nominees are:

Patrick L. Vinzant	College of Business and Public Administration
Monica E. Henderson	Louis D. Brandeis School of Law
Kristi Morris	School of Education
Lara Grate	Raymond A. Kent School of Social Work
Amy Keener	School of Nursing
David Lee Hill	Speed Scientific School
Bilal Khan	School of Dentistry
James Frederick Wiedenhoefer	School of Medicine
* Letitia Fickel	Graduate School
Lucy Hanson	School of Allied Health Sciences
Kristyn Anne Groth	School of Music
Heather Roe	College of Arts and Sciences

** This student will deliver remarks as part of today's commencement ceremony.*

Prizes, Honors and Awards

Recipients of 1998 Honorary Degrees

Marvin Smith	Jerry Lewis
Doctor of Arts	Doctor of Public Service
(Honoris Causa)	(Honoris Causa)

Recipient of the 1998 Trustee Award

Dale B. Billingsley
Professor of English
College of Arts and Sciences

Recipient of the 1998 Alumnus of the Year Award

Elizabeth Wilson

College of Arts and Sciences

Prizes, Honors and Awards 1997 – 98

Woodcock Medal
Heather Dawn Roe

Arts and Sciences College Scholars
Joshua Bridgwater Hamilton

Outstanding College Honors Project
Jason Dwayne Gabbard

Omicron Delta Kappa Outstanding Senior Award
Heather Dawn Roe

Phi Beta Kappa Association of Kentuckiana Scholastic Award
Manisha Sumant Desai

Mary Churchill Humphrey Centenary Memorial Scholarship
Karen Fearing

Department of Anthropology Award of Merit
Jessica Leigh Powell
Jason Clarke Slider

Justus Bier Award in Art History
Carol Ann Bonura

Winthrop Allen Memorial Prize in Creative Art
Melissa G. Dettlinger
Amy Hepler
Julia M. Warner

Harvey B. and Ethel W. Lovell Award for Excellence in Biology
Kent Travis Cothron

N. V. Lebre Award in Biology
Katia Gom Coxhead

S. E. Neff Award in Biology
Amy Elizabeth Burr

Merck Index Award in Chemistry
Rami George Fasheh

Hypercube Scholar Award in Chemistry

Paul Elkin Maglinger

Department of Classical and Modern Languages Awards for Excellence

French	Manisha Sumant Desai
German	Bryan K. Scott
Russian	Donnie Lee Waters
Russian Studies	Marina Madorskaya
Spanish	Evelyn Toro

Mary E. Burton Award in English

Linda Carol Pfotenhauer

Carl E. Abner Award in Economics

Charles F. Craig, III

Louis Seig Award in Geography

Janis P. Brown
Tom Harvey Replogle

Mary Katherine Bonsteel Tachau Award for Excellence in History

Jerry Allen Hall

Morris Bein Award for Excellence in Humanities

Shannon Lynn Spalding

John C. Klotter Award in Justice Administration

Joshua Wayne Nacey

Kenneth R. Nally Award in Justice Administration

Adreanna Bartholome
Jessica Sue Fryrear

Richard Campbell Smith Memorial Award for Excellence in Philosophy

Anthony Gerald Cecil

Donald M. Bennett Award in Physics

Jeremy F. Cole
William J. Komp

Kathleen Maddox Fritsch Award in Paralegal Studies

Tiffany Rene Dudukovich
Clifford Wieck

Eleanor O'Sullivan Award in Political Science

Manisha Sumant Desai
Afi Drake
Amanda Lee LeDuke

Erin Lyons Rouse Award in Political Science

Heather Dawn Roe

Louis B. Kesselman Award in Political Science

Paul Hohman
Jason Renzelman

Harold C. Yeager Award in Sociology

Nicole Rene Yandell

Parrish Service Award in Sociology

Connie M. Chandler

Distinguised Graduate United States Air Force Reserve Officer Training Program

David Joseph Ross

Distinguised Graduate United States Army Reserve Officer Training Program

Melanie Marie Crane
Jennifer Karen Gruber

Elections to Mortar Board

Michael Gene Adams
Tracy Elder
Jason Dwayne Gabbard
Campbell Brock Harmon
C. Dodd Harris, IV
Allison Hunt
Sarah Markham
Linda Carol Pfotenhauer
Shannon Lynn Spalding

Elections to the Woodcock Society

Michael Gene Adams
Tammy Lynn Allen
Cheri Jane Anderson
Kathleen Gail Annear
Latha Padma Arla
Bettina Bard
Adreanna Bartholome
Christopher Lynn Barton
Tamara Andrea Bass
Karen Lynn Batdorf
Robin F. Besore
Christa Michelle Birchler
Susan L. Blewett
Carol Ann Bonura
Regina Gail Bramer
Dawn Rae Brumfield
Amy Elizabeth Burr
Angela Christine Carpenter
Adam Brian Cary
Anthony Gerald Cecil
Karyn Susanne Chalek
Connie M. Chandler
Elisia Lila Cohen
Kent Travis Cothron
Katia Gom Coxhead
Katie Ann Croswait
Jason Edward Daunt
Charles B. Dawson
Wesley Edward Denny
Manisha Sumant Desai
Melissa Gaye Dettlinger
John Christopher Drinkard
Rami George Fasheh
Andrea Ruth Gabbard
Jason Dwayne Gabbard
Vincent Edward Gabbert
Jennifer Ann George
Jaimie Lynn Goodley
Joshua Bridgwater Hamilton
Campbell Brock Harmon
Lorraine Jones Harrison
Jessica Suzanne Hatcher
Lawrence Bernard Herning
Amy Marie Hepler
Carla Ann Herm
William Hill
Alison Lee Huff
Adam Keith Johnson
Robin Kimberly Johnson
Philip Michael Johnston
Michael Lee Kelly
Mohammad Reza Keshavarzi
Jayme Danielle Knochel
Denise Marie Krebs
Jonathan Robert Labare
Tiffany Adele Lloyd
Barbara Ann Lucas
Marina Madorskaya
Paul Elkin Maglinger
Sarah Nell Markham
Michael Kristopher Marshall
Beth Michelle Mattingly
Tamra McDonald
Aline Barker Meiman
Oleg Militsakh
Ryan Edward Modlinski
Jason L. Monks
Tamara Elnora Mouser
Clarissa Dawn Moxley
Joshua Wayne Nacey
Nhan Huu Nguyen
Holli Daniele Norton
Martin Gardiner OlToole
Leah R. Ottersbach
Linda Carol Pfotenhauer
Rebekah Lee Reeves
Heather Marie Reker
Jason Renzelman
Tom Harvey Replogle
Heather Dawn Roe
David Joseph Ross
Irina Sapozhnikov
Bryan Kenton Scott
Beverly Lynn Sizemore
Robert Eugene Smith
Shannon Lynn Spalding
Jennifer Lee Story
Donald Wesley Sullenger
Karren Lynn Trinkle
Georgia Annette Turner
Madhuri Viswanadham
Emily Susan Vititoe
Marci J. Walker
Gena Lee Walls
Julie Marie Warner
Matthew David Weisskopf
Jennifer Kaye Wills
Bryan Eugene Wilson
Edward James Winfield
Valerie Wray
Kathleen Corey Wurth
Nicole Rene Yandell
Renee Alanna Zoeller

Elections to Phi Kappa Phi National All University Honor Society

Michael Gene Adams
Tammy Lynn Allen
Cheri Jane Anderson
Kathleen Gail Annear
Latha Padma Arla
Bettina Bard
Adreanna Bartholome
Christopher Lynn Barton
Tamara Andrea Bass
Karen Lynn Batdorf
Robin F. Besore
Christa Michelle Birchler
Susan L. Blewett
Carol Ann Bonura
Regina Gail Bramer
Dawn Rae Brumfield
Amy Elizabeth Burr
Angela Christine Carpenter
Adam Brian Cary
Anthony Gerald Cecil
Karyn Susanne Chalek
Connie M. Chandler
Elisia Lila Cohen
Kent Travis Cothron
Katia Gom Coxhead
Katie Ann Croswait
Jason Edward Daunt
Charles B. Dawson
Wesley Edward Denny
Manisha Sumant Desai
Melissa Gaye Dettlinger
John Christopher Drinkard
Rami George Fasheh
Andrea Ruth Gabbard
Jason Dwayne Gabbard
Vincent Edward Gabbert
Jennifer Ann George
Jaimie Lynn Goodley
Joshua Bridgwater Hamilton
Campbell Brock Harmon
Lorraine Jones Harrison
Jessica Suzanne Hatcher
Lawrence Bernard Heming
Amy Marie Hepler
Carla Ann Herm
William Hill
Alison Lee Huff
Adam Keith Johnson
Robin Kimberly Johnson
Philip Michael Johnston
Michael Lee Kelly
Mohammad Reza Keshavarzi
Jayme Danielle Knochel
Denise Marie Krebs
Jonathan Robert Labare
Tiffany Adele Lloyd
Barbara Ann Lucas
Marina Madorskaya
Paul Elkin Maglinger
Sarah Nell Markham
Michael Kristopher Marshall
Beth Michelle Mattingly
Tamra McDonald
Aline Barker Meiman
Oleg Militsakh
Ryan Edward Modlinski
Jason L. Monks
Tamara Elnora Mouser
Clarissa Dawn Moxley
Joshua Wayne Nacey
Nhan Huu Nguyen
Holli Daniele Norton
Martin Gardiner OiToole
Leah R. Ottersbach
Linda Carol Pfotenhauer
Rebekah Lee Reeves
Heather Marie Reker
Jason Renzelman
Tom Harvey Replogle
Heather Dawn Roe
David Joseph Ross
Irina Sapozhnikov
Bryan Kenton Scott
Beverly Lynn Sizemore
Robert Eugene Smith
Shannon Lynn Spalding
Jennifer Lee Story
Donald Wesley Sullenger
Karren Lynn Trinkle
Georgia Annette Turner
Madhuri Viswanadham
Emily Susan Vititoe
Marci J. Walker
Gena Lee Walls
Julie Marie Warner
Matthew David Weisskopf
Jennifer Kaye Wills
Bryan Eugene Wilson
Edward James Winfield
Valerie Wray
Kathleen Corey Wurth
Nicole Rene Yandell
Renee Alanna Zoeller

Elections to Alpha Kappa Delta National Honorary in Sociology

Shari Diane Carrell
Connie M. Chandler
Elizabeth Anne Connell
Mary Lavinia Cummings
Eloise Bernadette Evans
Sylvia Montgomery Hale
Cebern Dodd Harris, IV
Christopher William Keown
Margaret Carolyn LaRocca
Jeff Warren Lynch
Theresa Lynn Ross
Richard James Sellers
Patricia Glascock Thorpe
Nicole Rene Yandell

Elections to Alpha Phi Sigma National Criminal Justice Honor Society

M. Alice Abbott-Moore
Adreanna Bartholome
Tina G. Blankenship
Shane G. Bosaw
Kevin R. Boyle
Jessica S. Fryrear
Jessica S. Hatcher
Christopher S. Hughes
Amanda B. LaTulippe
Tina M. Lentz
Joshua W. Nacey
Julia L. Nuss
Shelley M. Russ
Robert J. Stanz
Lise-Marie Van Nostrand
Edward A. Wagner

Elections to Delta Phi Alpha National Honorary German Fraternity

Bryan K. Scott

Elections to Phi Alpha Theta National Honorary Society in History

Richard Eric Craig
Jerry Allen Hall
Larry Ray Horsley
Christopher James McBee
Donald Wesley Sullenger
Marsha L. Waggoner

Elections to Pi Delta Phi National French Honorary

Manisha S. Desai
Tracy Elder
Howard R. Fabing
Allison Shireman

Elections to Psi Chi National Honor Society in Psychology

Benjamin J. Abraham
Adreanna Bartholome
Regina G. Bramer
Dawn R. Brumfield
Anthony G. Cecil
Albert F. Celani, Jr.
Suzanne R. Craft
Jamie L. Goodley
Lorraine J. Harrison
Carla A. Herm
Stephanie R. Hyberger
Melanie G. Jones
Barbara A. Lucas
Beth M. Mattingly
Michelle K. Melhorn
Muumbi N. Njuguna
Leslie R. Rogers
Sarah E. Rose
Robert T. Russell
Christie Rothgerber-Salameh
Theresa A. Saunders
Beverly L. Sizemore
Emily S. Vititoe
Matthew D. Weisskopf
Valerie Wray
Kathleen C. Wurth

Second Lieutenant United States Air Force

Rebecca Ann Hughes
David Joseph Ross

Second Lieutenant United States Army

Melanie Marie Crane
Jennifer Karen Gruber
Valda Carnita Holley
Dante Jamone Murry
Ismael Rodriguez, Jr.
James Olyn Turner, Jr.

Degrees and Certificates 1997 – 98

Bachelor of Arts

August 15, 1997

Sitra A. Abdurahman
Benjamin J. Abraham
Christopher W. Allen
Philip Aaron Ammon
Ney B. Arias
† Padma Latha Arla
Jess A. Atherton
Camilla J. Barnard
† Tamara Andrea Bass
Sheena Renee Binford
Carolyn Estep Book
Lucinda Kaye Boots
Nicole Collier Broaden
Ebonee Monek Brown
Karla Daria Brown
Wilbur S. Browning Sr.
† Dawn R. Brumfield
Tracy Chantell Butler
Stephanie Lee Byerley
Jacqueline Robin Byrne
Deanna S. Caldwell
Jennifer Nanette Campbell
† Angela C. Carpenter
† Adam B. Cary
Yolanda Yvette Chilton
Dana Michelle Clasby
Jeffrey S. Coffman
†† Elisia Lila Cohen
Kyle Damion Crabtree
Marc Wayne Davidson
Laura Nell Deeg
Paul Eric DeZarn
Philip Thomas Dickerson
Raymond E. Dippel
Rita Phelps Drake
Alicia ReNee Draper
Misty Renee Duvall
Rosemari Macatimpag Eda
Lisa Kathleen Eubank
Howard Robert Fabing
Wendy Michelle Feldhoff
† Cristina Lupsor Filicky
Scott Alan Fischer
Margaret Mary Florence
Shane Eric Fox
Dawna Michelle Gaddie
Ginger L. Gelske
E. Michelle Gibson
† Jaimie Lynn Goodley
Heather Marie Green
Sara Ann Hanks
Michael C. Harned Jr.
Leigh Anne Harper
††† Lorraine Jones Harrison
Kathleen Michelle Hartlage
Holly Lynn Hatfield
Rose Mary Higdon
† Monica Marie Hobing
William Enloe Hoke, Jr.
John B. Holmes
Vonnie Jeanine Hopson
Larry R. Horsley
Katherine N. Houston
Michael Scott Howard
June L. Isaac
† Adam Keith Johnson
Lawrence L. Jones
Ella Renee Kavanaugh
† William B. Keesling
† Linda Marion Keeton
Amanda Leigh Kelsey
Russell Bryant Kersey
Jeffrey D. Kiesel
Michael Scott Kimbell
Robin Anita Klein
Patrick Henry Kuhl
Danelle Marie Landry
Deborah Ann Letendre-Henry
Richard L. Loeb
R. Erick Loechle
Susan Beall Lorah
Kelly Ann Lucid
Jeffrey Warren Lynch
Tamra Lyon
Brandon Patrick Mahoney
Jacqueline S. Malone
Charles Thomas Marr
Becky Ann McCarty
†† Susan L. McKinley-Blewett
Kelly Michelle McMillan
† Oleg Militsakh
Tammy Lynn Miller
Christopher Scott Mitchell
Tiffaney J. Montgomery
Victoria Anne Austen Moon
Athalie Lynette Moore
Tarsha M. Moore
Krista Michelle Nichols
Dana Christine Norton
Molly Estelle Odom
Mitchell Webb Osborne
Jennifer Erin Overman
† David B. Page
Rebecca Ray Powell Patrick
Brian E. Reeves
Tara Marie Riggs
† Rhonda Sue Roberts
Jarriel Demond Rollins
Carlos D. Rul-lan III
Holly Schiffgen-Whitaker
Aron William Schoenbachler
Chaddie John Salisbury Selvy
Kelly R. Seymour
† Allison Lee Shireman
Rebecca Lynn Shultz
† Dana Marie Siefert
†† Beverly Lynn Sizemore
Amanda J. Skaggs
Michael Kent Smallwood
Tracy Elizabeth Smith
David Joseph Sonson
Julie Monique Soule
Heather M. Spriggs
Matthew Franklin Stone
Cary James Stutzman
Amy Michelle Taylor
Tracy Ann Terry
Donna J. Thixton
Mary Ann Thomas
Ramon Navarro Thomas
Nikki Kara Thornton
Kelly Renay Triplett
Elsworth Hail Turner Jr.
Thomas R. Vivian
John Christopher Wantland
Emmanuel Joel Warren
††† Matthew David Weisskopf
Matthew L. White
† Jennifer Kaye Wills
Scott S. Wilson
Stephenie Marie Young

December 16, 1997

Abugabal, Talal
Beth Anne Acton
Cathy Ann Adams
Lyndell Faye Allen
Stephani Candace Allen
Yaser Ansar Alsharani
† Cheri Jane Anderson
Genaye Noela Assegid
† Bettina Bard
Donovan E. Barlow
Sarah Maria Barnard
Brenda Charlene Morton Basham
Elizabeth A. Bennett
William David Bizianes
Richard Patrick Blanton
Dana N. Brewer
Ashley Bailey Brooks
Joanette Lanee Brown

† Cum Laude
†† Magna Cum Laude
††† Summa Cum Laude

Lynda K. Bruederle
Jill Coleman Buttermann
Bethany Lynn Cates
Camilla A. Cavanagh
† Karyn Susanne Chalek
Brent Austin Charley
Kelly Ryan Cole
Candace Collesano
Julie Ann Colon
Christopher Copas
†† Kent Travis Cothron
Kimberly Anne Courtney
Suzanne Rebecca Craft
Tanya Marie Crouse
Dana Yvonne Crump
Chris J. Cullum
Alice Jane Davenport
Travis Yves Davis
††† Manisha Sumant Desai
Arthur Harry Dietz III
† John C. Drinkard
Jennifer Lee Dunckley
Brian Michael Dunkley
Sharon Elizabeth Early
Monica Nicole Evans
Howard Robert Fabing
James Aloysius Fackler III
Steven Carl Falkner
†† Rami George Fasheh
Vicki Lynn Federspiel
† Aaron Keith Douglas Fewell
Muffin Marie Fleming
Stephen Flores
Wee-Mingh Fung
Timothy Edwin Gabehart
Michelle Dalena Gilbert
Wendy Whitaker Gordon
Keely Elizabeth Graven
Kimberly Casondra Griffin
Elizabeth Ann Grinnalds
Brandie Michelle Grisham
Carol Renee Hack
Kenneth H. Hagan Jr.
Kristin Lynnette Halbert
Christina Lynn Hamlet
Bethany Michelle Hargreaves
† Thomas Giles Harralson
Sean G. Hasken
Crystal Renee Hensley
Nina Crocetti Hilbert
† Gena Lee Walls Hill
Kendra Nicole Hillard
Rachel Renee Holcomb
Zelda Danette Hughes-Howard
Kyla Elizabeth Hurst
E. Maria Jackman
Scott Travis Johnson
Angela M. Jones
Savann Khann
Kim, Hyung Tae
Judy Warren Knight
Suzanne S. Knoll
†† Jonathan Robert LaBare
Mitchell Partrick Laird
Donna Helen Landers
David Charles Lilford
Robert George Lindall
William Porter Lowe III
Brandi Lori Mahoney
Madalyn Alysia Marables
†† Sarah N. Markham
† Frederick McDowell Marvin
James B. McArthur
Salli LeAnn McDonald
Christopher Joey McFarland
Margaret Elizabeth McHugh
Robert E. Miles, Jr.
† Hideaki Mizuno
Elaine M. Moss
† Nhan Huu Nguyen
Kyle Jason Noltemeyer
Thomas Tyre O'Hearn II
Kristan Michael Ohlmann
Deana Edwards Paley
Jason D. Patterson
William Keith Patterson
Katherine Lynne Phy
David Allan Podbelsek
Shawn T. Portman
Trinity Leigh Potter
Paul Jason Puckett
Kamran Quraishi
Richard L. Renner
Leslie R. Rogers
James Scott Roper
Jennifer Jane Royer
Eric James Rutherford
Dorothy Eileen Sacksteder
Lisa Marie Sanchez
Brian Hunt Scantland
Trace David Schroerlucke
Bryan Kenton Scott
John G. Serdenis
Kathleen Theresa Shambo
Bryan W. Sherrill
Stephanie Jean Sloniger
Bradley Wyatt Smith
David Charles Smith
Julie A. Smith
Felicia Jean Spalding
Michael David Staley
D. Timothy Stokes
Kresenda Lee Story
Diane P. Taylor
Dewey A. Thompson
Jonathan W. Thorpe
Touche
† Karren L. Trinkle
Robert Christopher Wagner
Charles Kenneth White Jr.
Donald J. White
Stephanie L. White
Erin Mary O'Dea Will
Dawn Renee Williams
James Ryan Williamson
Keith Alan Willis
Melissa M. Wilson
Damian D. Wyatt
††† Nicole R. Yandell
George W. Young

May 9, 1998

JenniferLee Abner
Thomas George Abraham
William Frank Acree
Devon L. Adams
ΔΔΔ Michael Gene Adams
Ashcon Akrami
Δ Tammy Lynn Allen
William Michael Allen
Jaime Sue Alvey
Michael Scott Alvey
Jennifer Claire Anderson
Δ Kathleen Gail Annear
Tiffany Marie Archer
Robert Craig Augustine
Michael Brandon Ayers
Bridget Babine
Christopher D. Bailey
Dawnisa Kari Baker
Jeffrey Scott Ball
Δ Kimberly Ann Millet Bard
Matthew Kevin Barker
LaFaye Antionette Barlow
Wanda S. Barnes
ΔΔΔ Adreanna Bartholome
ΔΔ Christopher Lynn Barton
ΔΔ Karen Lynn Batdorf
Catherine M. Bates
Jo Ann S. Bealer
Vicki A. Bell
Melissa A. Benz
ΔΔ Robin F. Besore
ΔΔ Christa Michelle Birchler
Ann Elizabeth Blair
Erin Jeanne Bonham
ΔΔ Carol Ann Bonura
Diane Boone
Steven James Boros
Amy Rebecca Bosler
Mark Anthony Bostwick
Kevin Bowman
Kelli Jo Bradbury
ΔΔ Regina Gayle Bramer
Catherine Denice Brobst
Jason David Brown
Donna Kay Bryan
Tabitha Autumn Buege
Rodney R. Burke
Sean P. Burns
Gregory Alan Byrd
Amy Catherine Callahan-Bon
Charles E. Campbell
Emily Ann Campbell
Shawn Michael Campbell
Kathy J. Capps
Jeremy Brooks Carpenter
Daniel S. Carter

John Matthew Carter
Kimberly Michele Carter
John Michael Cary
Lora K. Cash
Tristina Tahiti Castillo
Anthony Gerald Cecil, Jr.
Albert F. Celani Jr.
Thomas Huston Chandler
Christopher Martin Chappell
Burgunde M. Charlot
Shannon Noele Childress
Peter Chow
Sameera Newaz Chowdhury
Catherine Elizabeth Clay
Danita Faye Clayton
Alexandra McKenna Cobb
Miriam R. Cole
James Andrew Coleman
Ann Hoagland Collins
Jason Ryan Coomer
Nicole Michelle Costanzo
Roderica Elise Cottrell
Iris Cox
Tiffany Monique Cox
Charles F. Craig III
Remona Renee Craig
Richard E. Craig
Tracey F. Crockett-Hingorani
ΔΔ Katie Ann Croswait
Karen Maureen Crowe
Lynda C. Currington
Sarah Coe Curry
Thy Kim Dang
Δ Jason Edward Daunt
Rebecca Ann Davis
ΔΔΔ Charles Bartholomew Dawson
Sue Davis Dawson
Todd F. Dearinger
Kathryn Nicole DeFerrari
Δ Wesley Edward Denny
Elizabeth H. Dieruf
Andrew Tate Dillow
Shawnna S. Dinkins
Δ Michelle Catherine Dixon
Pamela Jean Dixon
Timothy Wayne Dobson
Mary F. Dockery-Thompson
Mollie D. Dotson
Jason A. Dour
Ali Drake
Jennifer Gayle Driskell
John R. Druien
Sherri Allen Earhart
Marcella Ann Early
Julie Ann Eaton
Tracy Diane Elder
John Joseph Endres
Brian M. English
Chad Marcus Erdley
Eloise Bernadette Evans
Molly F. Evans
Candra Michelle Everson
Jeffrey Eugene Falkner
Giulio Victor Fantoni III
Clarissa M. Fellows
Laurena Patricia Sheriff Ferrell
Melissa Anne Finley
Anita Lynn Fletcher
Laura Gail Foreman
Sheldon Roy Fowler
Michael Fox
Shannon Lea Francis
DeJuana Nicole Frazier
ΔΔΔ Andrea Ruth Gabbard
ΔΔΔ Jason Dwayne Gabbard
ΔΔΔ Vincent E. Gabbert
William L. Gardner III
Karen E. Garland
Frank R. Garrity Jr.
ΔΔ Jennifer Anne George
Marilene Elizabeth George
Benjamin J. Gerlach
Valerie Gholson
Kendrick Dwayne Gholston
James Andrew Gilbert
Steven Douglas Givans
Candy Dawn Givens
Christopher Charles Good
Nina Nadine Greipel
Lynne Margaret Griffin
Hope PriscillaGrimes
Kristyn Anne Groth
Rhonda Denise Gummer
Michael Brian Gupton
A. Scott Hafling
Lora A. Hahn-Festervan
Christopher Michael Hall
Fionna Renee Hall
Jerry Allen Hall
Martha Nicole Hall
Melissa Carol Hall
Shari Hall
Daniel J. Hallahan Jr.
ΔΔΔ Joshua Bridgwater Hamilton
Leslie Hamilton
Laura Denise Haney
Joseph David Hannigan
Joshua Edward Hardin
Δ Tommy Ray Hardin
Judith Colleen Hargrove
ΔΔ Campbell Brock Harmon
Jennifer Paige Harned
Terry Martin Harrison
Ashley Lourie Hart
Ann W. Hartman
Leigh Ellen Haverstick
Mary Beth Hedl
Δ Lawrence Bernard Hemming
Δ Amy Marie Hepler
Shannon Michelle Herbert
ΔΔ Carla Ann Herm
James Timothy Herrell
K. Kai Herrmann
Amy Elizabeth Higgs
Δ Holly Marie Hinson
Jay P. Holbrook
Tyrone Hollins
Eric D. Holt
Joann Cong Hong
Δ Robin Corinne Hord
Mary Lee Howell
Lisa Joyce Huber
Alison Lee Huff
Mike Hughes
Rebecca A. Hughes
Teri Lynn Huling
Δ Allison Gayle Hunt
Stephanie Rachelle Hyberger
Laura Richelle Hynes
Allison K. Jarboe
William Kent Jennings
India Negrita Jewell
Δ Amanda Marie Johnson
Jason Lee Johnson
ΔΔ Robin K. Johnson
Todd Palmore Johnson
ΔΔ Philip M. Johnston
Allison S. Jones
Melanie G. Jones
Matthew Shawn Just
Sarah Keith
ΔΔ Michael Lee Kelly
Sherry Lynn Kelly
Bryan C. Kempf
Kimberly Ann Kennell
Colleen Marie Kenney
Mary Anne Kidwell
Lory Lee King
Mary Kinney
Stacy Beth Kleinman
Δ Jayme Danielle Knochel
Michael Edward Kole
Kraig Kenneth Kopp
John Joseph Krauss
Δ Denise Marie Murphy Krebs
Elizabeth Amy Kuhnell
Katherine Rene Kwoka
Marisol Gangoso Lanceta
Beverly Frances Lane
Mary Margaret Lawson
Δ Amanda Lee LeDuke
Matthew Peter Lerner
Deanna Marie Link
David Keith Linton
Δ Tiffany Adele Lloyd
Treva Eileen Lombardo
Lisa Anne Lowe
ΔΔ Barbara Anne Lucas
Eric L. Luckett
Jason Isaac Luckey
Michael Montgomery Maddox
Δ Marina Madorskaya
Birdie Elizabeth Malone
Kimberly S. Mann
Kenneth Lee Martin
Shinya Mase
Richard Clayton Masterson
Betty Mae Matthews
ΔΔ Beth Michelle Mattingly
Laurie Beth Mattingly

Δ *Candidate for Cum Laude*
ΔΔ *Candidate for Magna Cum Laude*
ΔΔΔ *Candidate for Summa Cum Laude*

† *Cum Laude*
†† *Magna Cum Laude*
††† *Summa Cum Laude*

Mary Ellen Mattingly
Leslie Marie Maxie
Carey McAtee
Christopher James McBee
Donna Gail McCreary
Pamela Levelle McDaniel
ΔΔ Tamra McDonald
Sherri Dianne McDowell
Gary Scott McGaughey
Joseph Page McNealy
Δ Kelly Lynn Meadway
Christopher T. Meecha
ΔΔΔ Aline Barker Meiman
Michelle Kendrick Melhorn
Cheryl Elizabeth Melsheimer
Lori Leigh Metcalf
Robyn Leigh Metcalf
David T. Meyer
Julie Lynn Meyers
Crystal Lynn Mikesell
Krista Rene Milam
Marlon Kent Miller
Sherry Marie Miller
Δ William Scott Miller
Tony Lyn Millet
David Scott Mills
Hayley Michelle Mills
Lance Garrett Minnis
Anjeneen Marcia Mitchem
ΔΔ Ryan E. Modlinski
Julie Alexis DeLoera Monarch
Gregory Joseph Mooney
Tammy Angela Moore
Dawn Marie Moseley
Melissa Marie Motyka
Δ Tamara E. Mouser
Δ Clarissa Dawn Moxley
John Milton Mulcahy Jr.
Cheree Nicole Mullins
Quentin F. Murray
Kristie G. Mutter
Dawn H. Myers
Andrea Leah Nelson
Laurie Lee Nelson
Cathy J. New
M. Njeri Njuguna
ΔΔ Holli Daniele Norton
Shay Douglas Nunn
Heather O'Mara
Δ Martin Gardiner O'Toole
Robert Ellis Osborne
ΔΔΔ Leah Ottersbach
Stephen J. Owen, Jr.
Paul B. Pence
Wendy J. Perdue
Monica Rae Perry
ΔΔ Linda Carol Pfotenhauer
Carla L. Pharis
Melissa Ann Phelps
Δ Leigh Anne Pittard
Jacob M. Plichta
Shannon Michelle Polly
Δ Jessica Leigh Powell
Mark Alan Powell
Jennifer Ann Prebeck
Kathi Angela Blanton Prechtel
Kasi Leigh Pullen
Sandra G. Purdy
Jason Neal Quinn
Satish C. Rao
Nancy Ann Rapier
Boris Rasputnis
William Michael Rawlings
Kimberley Rayburn
Brian T. Redmon
Natalie Noel Reece
ΔΔ Rebekah Lee Reeves
Holly Rebecca Reigel
Christine Marie Reimann
Δ Heather Marie Reker
ΔΔΔ Jason Patrick Renzelmann
Carla D. Rhodes
Damon Collings Richards
Katherine E. Roalofs
Ismael Rodriguez Jr.
ΔΔΔ Heather Dawn Roe
Arthur C. Rooney
Sarah E. Rose
ΔΔ David J. Ross
Joy L. Ross
Brent Allen Roth
Michael W. Rothfuss Jr.
Melissa Anne Rousseau
Leigh Ann Russell
Robert Todd Russell
Thomas P. Russo
Jennifer L. Ruzanka
Christie Rothgerber Salameh
Betty M. Sallengs
Mark A. Sanford
Δ Irina Sapozhnikov
Theresa Anne Saunders
Tracey L. Collins Saurer
John Bernard Schmidt
Erin S. Schuckman
Martha Jeanette Searight
Shannon Elizabeth Seidel
Tammy E. Seiter
Kenneth H. Shanks Jr.
Ronald Lee Shartzer, Jr.
Shannon Shaver
Michael Roger Shier
Courtney Michelle Shuff
Angela Dawn Simpson
Stephanie Marie Sinclair
Lisa L. Skeeters
Todd M. Skidmore
Nikolas Damian Slaughter
Jason C. Slider
Δ Robert Eugene Smith
Sherry Lynn Smith
Sanjay Sola
ΔΔ Shannon Lynn Spalding
Deonna Lynn Stargel
Karen Lynn Stearman
India H'Annoris Steele
Kimberly J. Stephenson
ΔΔ Jennifer Quire Story
Krista Lee Hagan Storz
Taylor Strasser
ΔΔΔ Donald W. Sullenger
Lesley R. Swartz
Erica J. Swillinger
Kimberly A. Swisher
George Allen Taylor Jr.
Tai Q. Tchen
Jason Thielmeier
Erica Lynne Thomas
Kristin Nichole Thomas
Rachelle Lilviney Thomas
Cathy Louise Thompson
Michael David Thompson
Michelle Thompson
Vanessa Mitchell Thompson
Kelly Ann Tiller
Emily Clare Tittel
Adrianne Frankie Lester Towles
Patricia Ann Trombley
Rob C. Trowbridge
Δ Georgia Annette Turner
Lori D. Turner
Elizabeth Deane Turpin
Stephanie Anne Unseld
Paul M. Van Assen
Lawrence Edward VanNort
Sean David Verdi
Jane Marshall Vincent
ΔΔΔ Emily S. Vititoe
Jessica Sarah-Jean Wade
Marsha Frakes Waggoner
ΔΔ Marci Jo Lutz Walker
Δ Nicole Christine Walker
Malaika Amina-Emma Delorez Louisa W
J. Scott Wantland
Δ Julia Marie Warner
David Allen Washington
Donnie Lee Waters
Amanda Marie Watkins
Erin Beth Watkins
Matthew D. Watkins
Neisha Nashaunna Watson
Kelleye DeAnn Hogan Watts
April Don Welch
Lori Ann Wence
Amy Nicole Whelan
Kimberly Whitehead
Daniel W. Whitis
Mark Andrew Whitlock
Kanneil D. Williams
Audra Denise Wilson
Shannon Wilson
ΔΔ Edward James Winfield
Patrice M. Winfield
Dorse Garland Wise, Jr.
Nathan M. Wiselogel
Victor Lee Wolford
Kimberly S. Wood
James W. Woods

Margaret Ann Woolley
Δ Valerie Wray
Eric David Wulf
ΔΔΔ Kathleen Corey Wurth
Matthew Wyatt
Joseph Clements York, Jr.
Jean M. Young
Lucy Kerr Young
Alisa Marie Zanetti
Andrea Zazzara
Δ Reniee Alanna Zoeller

August 14, 1998

Jill E. Ames
Saretha P. Bacon
Mayabanza Bangundi
Anisha L. Beatty
Kevin D. Bell
Luca Bianconcini
Mark D. Brown
Richena Y. Brown
Windi T. Burdette
Teela J. Bush
Shirley Jacinta Cardona
Robert R. Carter III
Daniel S. Chandler
Allison Colston
Stephanie L. Contole
Julie G. Coy
Donald A. Craddock
Kara D. Craig
Wesley E. Denny
Ronnie B. Dobbs
Rhondalyn Edler
Laurena P. Ferrell
Melissa A. Flaherty
Geneva M. Fowler
LaMeca R. Frazier
Teresa Gholson
Kimberly M. Glenn
Cheryl Graf
Jason W. Hagan
LaShonda D. Hampton
Terrell E. Heick III
Christopher A. Heintzman
Adunola A. Henry
Kyle M. Hill
Thelma A. Houk
Kimberly R. Howard
Crystal Humphrey
Michelle S. Kelley
Steven T. King
Angela R. Kingston
Laura M. Kyle
Tokiko Masubuchi
Thomas L. McBride
Jason A. McKnight
Chris Melton
Susan M. Messina
Mary E. Miles
Sherry Miller
Miho Nakayama
April A. Norris
John P. Owens
Dean R. Peters
Eugene T. Potts
Tara L. Rhodes
Jason T. Richards
Gary W. Robertson Jr.
Eric Ruffra
Melissa E. Russell
Allison E. Schagene
David M. Schrecker Jr.
Alexander L. Scholtz
Robert L. Schweitzer
Crystal A. Settles
Jefferson C. Sholly
Barton K. Sprulin
Krysten E. Thiel
Amber E. Thompson
Evelyn F. Toro
Tammy Walker
Valerie M. Weaver
Joseph White
Melissa E. Williams
Stephanie C. Willis
Nathan M. Wiselogel
Nicholas A. Wiselogel
Sherry L. Young

December 15, 1998

Erin L. Arnold
Angela M. Barnard
Anetria M. Brownlee
Bruce E. Carley
Susan Kimberly Draewell
Pamela K. Englert
Mary L. Fallon
Kristina R. Foster
Renee Fritschie
Rebecca K. Goodman
Bridget M. Guest
Haven D. Harrington III
Alison L. Huff
Ashley M. Isaacs
La'chelle J. Johnson
Shannon R. Leezer
Aaron E. Madison
Kristi Mettling
Denise L. Myers
Jennifer M. O'Connell
Michelle N. Oglesby
Ebonie T. Orr
Aaron Phillips
Randall P. Pinkston
Melissa K. Preher
Erin M. Scheck
Nicholas C. Sherrow
Amy L. Sirles
Terri Smith
William L. Sorbo
Kimberly A. Strause
Margaret A. Sullivan
Sheree M. Williams

Bachelor of Science

August 15, 1997

Chikezie Chidiebere Amadi
Shellie J. Barksdale
Jennifer M. Beckham
S. Michelle Beumel-Mitchell
Kristina Leigh Carr
Christy Nicole Clayton
Micah Franklin Cohn
Michael Thomas Craig
Christopher Farr Craxton
Judith Kaye Curtis
Jennifer W. Decker
Teresa Denley
Lisa G. Doyle
Michael K. Fearing
Sarah Elizabeth Franck
Mary J. Gogul
Vonnie Jean Gonterman
Jill Suzanne Hawes
Michael Renard Hicks
†† William Hill Jr.
Jeff E. Hodge
Kimberly Kay Hupp
Michele Hope Jenkins
Tanya Marie Keenan-Riggs
Margaret Carolyn LaRocca
Mark A. Lehr Jr.
Melissa Dean Lewis
Mary D. Martin
John L. Payne
Jonathan Graham Pierce
Beth Ann Robben
Lisa A. Schmidt
Barbara Kay Shepard
Joel Hazen Spaulding
Carrisse Lynelle Stewart
Valerie Zoe Sturdivant
Patricia Glascock Thorpe
Julie M. Watts

December 16, 1997

Chad N. Bacon
Betsy McCartt Baird
Marlyce J. Baker

Δ *Candidate for Cum Laude*
ΔΔ *Candidate for Magna Cum Laude*
ΔΔΔ *Candidate for Summa Cum Laude*

† *Cum Laude*
†† *Magna Cum Laude*
††† *Summa Cum Laude*

Stephen D. Ball
William Patrick Bass
Anthony Lee Bell
Rodney Brian Biddle
Tina Gail Blankenship
Sandra Marie Bollhauer
Bonnie Hammond Brock
Janis Pearl Brown
Jennifer Nicole Carpenter
Emily Alane Dickerson
Jeffrey Allen Doig
Jeremy A. Ford
Antigone Denise Green
Shawn G. Hamilton
James K. Higgins
Tan Minh Hoang
Tasha Ann Fleming
Linda House
Lawanna Procell Hunter
Joseph B. Hutchins Jr.
Todd William Ion
Dennis W. Jennings
Sheryl Antrice Jones
Paige Lee Keltner
Shawn Allen Kesling
Le, Tuan Bich Tram
David Wayne Lowe
G. Ann Mack
Sean Michael Manion
Waneisha Dorine McKinney
Terry J. Meek
† Kerry M. Miles
Lori R. Mohr
Alan L. Monge
†† Joshua Wayne Nacey
Herod Parks
Tonya R. Pennington
Heather Mariann Pietras
Kimberly S. Rothwell
Shelley Marie Russ
Melissa S. Seals
Richard James Sellers
Shannon Leigh Staggs
Frank David Starkey
David William Stewart
Stephanie Lee Sutton
Theresa Vaughn Tandy
Joseph Larry Thomas
Amey Timmons
Christopher S. Tipton
†† Madhuri Viswanadham
Jevonne C. White
Krisjen J. White
Ra'Tonya Machelle Willis

May 9, 1998

Nana Kwabena Agyekum
Brenda Louise Alexander
G. Christine Allen
Amy R. Avdevich
Jennifer Belle Barnes
Charity Anne Barth
Adreanna Bartholome
Ruth P. Beam
Lavida Lynette Binford
Michael Todd Blume
Eric Christopher Botner
Christopher L. Bowman
Kevin R. Boyle
Scott Matthew Breitenstein
Crystal Barbee Britton
Chad Laverne Brooks
Samuel Bosley Brown
Brandy Nicole Budzaj
Robert L. Burkett
ΔΔΔ Amy Elizabeth Burr
Kathleen Alise Caldwell
Shari D. Carrell
ΔΔ Connie Marie Chandler
Ashley R. Coffey Jr.
Jeremy Frederick Adrien Cole
Patricia O'Bryant Collin
Elizabeth Anne Connell
ΔΔΔ Katia Gom Santos Coxhead
Tausha Reney Cronin
Mary Lavinia Wise Cummings
Joseph James Dansby Jr.
Kristen C. David
Frederick Latrown Davis
Susan Q. Edmiston
Melissa Ann Elble
Louis E. Epperson II
David John Erickson
Lee Anthony Esker
Eloise Bernadette Evans
Mamee B. Evans
Δ Jessica Sue Fryrear
Tracy M. Goins
Cameron Elizabeth Goodwin
Donnell Lamont Gordon
La Kesha Serphenia Graves-Bey
Timothy L. Gunn
Lee J. Hagendoorn
David A. Haight Jr.
Bridget Lynn Hallahan
C. Dodd Harris IV
Johnna S. Hart
Phillip Roger Hart
Δ Jessica Suzanne Hatcher
Mark Christopher Hawkins
Michael Brandon Helm
Yvonne Hemlick
John Walter Henderson, Jr.
Benjamin Elijah Hill
Stacey Dawn Hoover
Stephen Anthony Houston
Nathan Eric Huber
Christopher Scott Hughes
Motriyo Isles-Warner
Carolyn F. Johnson
Derrick M. Johnson
Eric Wayne Johnson
Solita Soliman Johnson
Robert Edward Jones
Christopher William Keown
ΔΔΔ Mohammad Reza Keshavarz
Jeffrey Scott Kessler
Felicia L. King
Anthony Todd Kirkman
Agnes Koenigsknecht
William Joseph Komp
Vanett Renay Laster
Amanda Blythe LaTulippe
Amy Lynne Laufer
Tia Lynn Lecian
Kenneth A. Logsdon
Δ Paul Elkin Maglinger
Claude A. Mahan Jr.
Joseph A. Malone
Bridgett Elaine Marbrey
Jeffrey Edward Marshall
ΔΔ Michael K. Marshall
Kathryn Irene Martin
Stephanie Dawn Martin
Stephanie N. McCartin
Faneshia LaTanya McPherson
Stevie James Miles
Brian Thomas Minogue
Andre LaMont Moore
Fotios Moumoulidis
Linda Lynette Orr
Erik Benjamin Phelps
Joel Robert Phillips
Teresa West Powell
Shannon Leigh Pulman
Kristi Michelle Ragsdale
ΔΔ Thomas Harvey Replogle
Bryan Robinson
Anissa Rhea Rochner
Theresa Lynn Ross
Michael Patrick Rowan
Jason M. Schmidt
Joseph M. Schreck
Kara Leighann Scott
Larrissa Ty'Von Scott
Amy Leigh Shumate
Brian Sosnin
Vernita Thomas Spalding
Stacie Michelle Strange
Monique D. Talley
Angela D. Thompson
William J. Todd
Kimberly G. Tuttle
Matthew Dana Upton
Δ Nanette Elaine Urschel
Lori Ann Vaught
Tiffany Lachelle Wade
Eula Jean Wadlington
Edward Andrew Wagner
Dina Michelle Wardrip
Mario D'Andre West
Shari Louise Williams
ΔΔ Bryan E. Wilson
Pamela Wilson
Robbie Lynette Young

August 14, 1998

Teresa K. Barker
Wendy S. Berg
Austin Boone
Anne L. Bowles
Kenneth D. Boyd Jr.
Jennifer L.V. Britt
Brian S. Clark
Lee A. Esker
Lafathia M. Gill
Danielle B. Jacob
George R. Mason
Allison Millward
April Neumayer
Constance A. Overton
Louis M. Peebles
David Throckmorton
Stephen Walker
Maurice F. Williamson

December 15, 1998

Korey S. Dean Sr.
Jeff Donahue
Wendy R. Fletcher
Carla C. Hardaway
Faith M. Hartlage
Eric S. Hettinger
Cynthia A. Johnson
Wayne R. Klotz Jr.
Kristen S. Myers
Joseph Matthew Norris
Julia L. Nuss
Angela Payne
Jennifer L. Ray
Jacqueline Sidney
Jennifer M. Traud
Christopher M. Willman

Bachelor of Science in Correctional Administration

August 15, 1997

Susan Michelle Hays

December 16, 1997

Marcia Denise McClure

May 9, 1998

Diane Elizabeth McGee
Gail J. Raque

Bachelor of Science in Police Administration

May 9, 1998

Jeffery Ray Harris

Bachelor of Fine Arts

December 16, 1997

Stuart Byron Cox
Dianne Annette O'Connell
Courtney H. Schweinhart

May 9, 1998

Catherine Elizabeth Clay
ΔΔ Melissa G. Dettlinger
Christopher R. Johnson
Kat McCurry
Daniel Albert Mehling
ΔΔ Jason Monks
Tammy Lynn Owens
Gwen Currie Snow
Julia M. Warner

Associate in Arts

August 15, 1997

Rachel Holt Finn
Benjamin J. Gerlach

December 16, 1997

Adele M. DeFosset
Michael Burdette Healy
Rachel Renee Holcomb
Jill Michele Holder
Jacqueline Martin-Gaines
Lisa Elaine Metz

May 9, 1998

Christa Monique Blackmon
Jessica B. Carter
Tiffany Lynnaye Chandler
Tiffany Rene Dudukovich
Anita Lynn Fletcher
Michelle Marie Linton
David J. Luckens
Brigitte Moran-Grisanti
Holly Plath Pierce
Toni W. Senn
Tina Marie Thomas

December 15, 1998

Yvonne M. Clay

Δ *Candidate for Cum Laude*
ΔΔ *Candidate for Magna Cum Laude*
ΔΔΔ *Candidate for Summa Cum Laude*

† *Cum Laude*
†† *Magna Cum Laude*
††† *Summa Cum Laude*

School of Medicine

Prizes, Honors and Awards 1997 – 98

Alpha Omega Alpha Honor Medical Society

Whitney Elise Arnette
Connie Meredith Bauer
Eric Shawn Carter
Seema Doshi
Kevin Scott Early
Sarah Flesch-Sabin*
Samuel Jacob Garber
Christopher Kenyon John
Peter G. Lawrence
Thong Tuan Le*
Paul Joseph Loheide
Manuel Antonio Lopez
Kimmery Dawn Martin
Henry Nicholas Meiers, III
Kelli Jo Mudd
Chandhiran Rangaswamy
David Earl Smith, Jr.*
Sarah Elizabeth Snell
Srikanth Sola*
Kevin Douglas Toon*
Monica A. White
Douglas Michael Wilson*
Todd Ray Wurth

*elected during the Junior ye

AOA Special Recognition Award

James Frederick Wiedenhoefer

Phi Kappa Phi Honor Society

Eric Shawn Carter
Seema Doshi
Sarah Flesch-Sabin
Samuel Jacob Garber
Thong Tuan Le
Manuel Antonio Lopez
Kimmery Dawn Martin
Henry Nicholas Meiers, III
Chandhiran Rangaswamy
David Earl Smith, Jr.
Srikanth Sola
Kevin Douglas Toon
Douglas Michael Wilson
Todd Ray Wurth

Who's Who Among Students in American Colleges and Universities

Connie Meredith Bauer
Daniel John Finn
Sarah Flesch-Sabin
Samuel Jacob Garber
Chrystal Dilworth Henderson
Pamela Ann Longacre
Kimmery Dawn Martin
Jason Edward Luse Mattingly
Kelli Jo Mudd
Chandhiran Rangaswamy
Kathy L. Sanders
David Earl Smith, Jr.
Sarah Elizabeth Snell
Srikanth Sola
Lucinda Ann Thurman
James Frederick Wiedenhoe
Douglas Michael Wilson
William Richard Wrightson
Todd Ray Wurth

The American Women's Medical Association Scholastic Achivement Citations

Seema Doshi
Sarah Flesch-Sabin
Kimmery Dawn Martin

The Alpha Nu Chapter of the Alpha Kappa Kappa Medical Fraternity Award

Tamberly L. McCoy

The William Hamilton Long Memorial Award

Todd Ray Wurth

The Dr. Norvin Green Memorial Prize

John Lawrence Huber, Jr.

The Dr. S. Spafford Ackerly Award

Sallie D. Shipp

The Kentucky Academy of Family Physicians Award

Veronica Anne Kavorkian

The Gate Pharmaceutical Outstanding Student Award in Family Practice

David Earl Smith, Jr.

The Carroll Witten Memorial Award

Jennifer J. Gray

The Dr. Parish B. Cleveland Achievement Award

Kristin Michele Rager

The Louisville Pediatric Society Award

Patrick Michael Jarvis

The Senior Award for Excellence in Neurosciences

Shaad Bashir Bidiwala

Biochemistry and Molecular Biology Physician/Scientist Award

John Lawrence Huber, Jr.

The Dr. Morris Newberg Scholarship Award

Stephen Joseph Houghland

The Dr. Samuel S. Gordon Award

Whitney Elise Arnette
Kelli Jo Mudd

The Endocrine Society Medical Student Achievement Award

Darrick Matthew McDanald

The Tim Lee Carter Award

James Frederick Wiedenhoefer

The Dr. Hiram C. Polk, Jr. Scholarship Award

Kimmery Dawn Martin
Sarah Elizabeth Snell

The George I. Uhde Award for Excellence in Otolaryngology

Manuel Antonio Lopez

The Dr. William M. Christopherson Society Award

Kathy L. Sanders

The Peter K. Knoefel Award

Srikanth Sola

The Society for Academic Emergency Medicine Award

Jason Edward Luse Mattingly

The Dr. Carl Cooper, Jr. Award

Eric Lawrence Bosley

The George P. Caldwell Award

Srikanth Sola

The Merck Manual Awards

Sarh Flesch-Sabin David Earl Smith, Jr. Douglas Michael Wilson

The Dr. Presley F. Martin Memorial Award

James Frederick Wiedenhoefer

The Student Affairs Award

James Frederick Wiedenhoefer

The Omicron Delta Kappa Award

Lucinda Ann Thurman

The Dean's Award for Scholarship

Kevin Douglas Toon

Degrees and Certificates 1997 – 98

Doctor of Medicine

August 15, 1997

Belinda Frances Hartley
Julie Elisabeth Smith Robertson
Carole Albatys Willrodt

December 16, 1997

Zafrin Begum Syed
Cassandra E. Wormack

May 9, 1998

Sharmeen Sayyeda Ali
Tereese Mangaroo Allen
Whitney Elise Arnette
Katherine Elaine Ballard
Richard B. Beaven
Martin Michael Behnke
Richard Alan Bennett
Shaad Bashir Bidiwala
Eric Lawrence Bosley
Arabella Denise Bowens
Timothy Andrew Bratton
Mariele Calderon Briones
Reid B. Brown
Kelly Decker Brunson
Billie Jean Buchanan
Christina Louise Butler
†† Eric Shawn Carter
Mary Rachel Chamberlain
Christopher Allen Colburn
Ashli Nicole Collins
Michael D. Couchot
Damon B. Coyle
Ronald Edward Creque Jr.
Michael Joseph Dacey Jr.
Cindy M. Darnell
James Carpenter Dodds
†† Seema Doshi
Robert Hancock Durgin
Kevin Scott Early
Terri Lynn Erwin
Donna Lynn Feldkamp
Daniel John Finn
††† Sarah Flesch-Sabin
Angela Diane Flippin
Woody Jay Francis
James Michael Frazier
† Samuel Jacob Garber
Joanna Cher Gibbs
†John Andrew Godfrey
Paul Allen Goodlett
Steven L. Goudy
Jennifer J. Gray
Ruchi Sushil Gupta
Susan Marie Haffner
Rancie W. Hannah
Karla Spring Hayes
Monte Thomas Hill
Renee Virginia Piggee Hill
Patricia Hinson
Thomas Charles Hogue
Joshua Travis Honaker
Stephen John Houghland
Rebecca Brooks Howard
† John Lawrence Huber, Jr.
Diosdado Michael Adapon Irlandez
David Edmund James
Patrick Michael Jarvis
† Christopher Kenyon John
Veronica Anne Kavorkian
Meredith Lea Walters Kehrer
Diane Katherine Kelly
John Won Kim
Junoh Kim
Daniel Scott Knee
Randall B. Knutson
Karen Jewell Langness
Peter G. Lawrence
†† Thong Tuan Le
† Paul Joseph Loheide
Pamela Ann Longacre
††† Manuel Antonio Lopez
Karen Smith Lyons
Benjamin L. Mackey
†† Kimmery Dawn Martin
Patrick M. Matthiessen
Jason Edward Luse Mattingly
Paul Layton Maynard
Christopher Shannon McClellan
Tamberly L. McCoy
Darrick Matthew McDanald
Mary Kathryn McNeal
† Henry Nicholas Meiers III
Kelli Jo Mudd
Lisa Leigh Muncy
David Craig Napier
James W. Nuss
D. Elizabeth Orsburn
William Randall Partin
Joanne Theresa Pompilio
Kristin Michele Rager
Tanuja Ramaswamy
†† Chandhiran Rangaswamy
JoBeth Linnette Rayborn
Robert Ross Reichard
Diane Ackerman Rennirt
Stacey Stokes Roussell
Michael Kevin Rowe
Heather Louise Rutledge
Kathy L. Sanders
† Lubdha Mahavir Shah
Nicole Michelle Sheffield
Anthony L. Shields Jr.
† Marc Douglas Shields
Sallie D. Shipp
Jennifer DeMoss Simoneaux
Chantal Delise Simpson
††† David Earl Smith, Jr.
Jean Allison Smith
Sarah Elizabeth Snell
Lena M. Snyder
††† Srikanth Sola
David L. Spiggle
Michael Warren Steger
Michelle Colleen Stoltz
Denise Weathers Sutler
Brian Tau Swain
Lucinda Ann Thurman
††† Kevin Douglas Toon
Devin Trevor
† Manoj Rajkumar Warrier
Keith P. Webb
James Radford West Jr.
James Eugene Wheeler, II
Elaine Candace White
Monica A. White
James Frederick Wiedenhoefer
††† Douglas Michael Wilson
Andrew Stone Wright
R. Brent Wright
William Richard Wrightson
††† Todd Ray Wurth

August 14, 1998

Connie Meredith Bauer
Chrystal Dilworth Henderson
Prince D. Samuel

December 15, 1998

Tamara Jean Collins
Casey Anne Dutton-Triplett
Meg Melissa Hainer
Jill Suzanne Howell-Hornung
Jeffrey Sylvester Sosnowski

† *Cum Laude*
†† *Magna Cum Laude*
††† *Summa Cum Laude*

Louis D. Brandeis School of Law

Prizes, Honors and Awards 1997–98

Journal of Family Law

Gwendolyn L. Snodgrass
Editor-in-Chief

Angela D. Lucchese
Executive Editor

Editors
Barbara M. Albert
Brady W. Dunnigan
Monica E. Henderson
Shannon D. LeMaster
R. Jeffrey Lowe
John D. Meyer
Michael A. Pike, Jr.

Members
Margaret R. Appenfelder
Bradley K. Blackwell
Christopher G. Boling
Jean H. Brown
W. Brian Burnette
Laura A. Cheatham
Stephen R. Custer
Karen L. De Haan
Denise A. DiLoreto
James R. Donahue
Glenda M. Edwards
Landra Ewing
Michael L. Goodwin
Angela C. McCorkle
Teri L. Mosier
M. Christina Rueff
Janice M. Theriot
Stephen D. Weisskopf

Brandeis Honor Society

Michael A. Loy, President
Barbara M. Albert
Margaret R. Appenfelder
Bradley K. Blackwell
Christopher G. Boling
W. Brian Burnette
Ronald W. Ciesiel
Clare Feler Cox
Karen L. De Haan
Denise A. DiLoreto
Robert H. Eichenberger
Landra Ewing
Monica E. Henderson
John D. Meyer
Jonathan R. Spalding
Janice M. Theriot
Stephen D. Weisskopf

Elections to Phi Kappa Phi National Honor Society

Barbara M. Albert
Margaret R. Appenfelder
Christopher G. Boling
W. Brian Burnette
Clare Feler Cox
Karen L. De Haan
Denise A. DiLoreto
Robert H. Eichenberger
Monica E. Henderson
Stacey A. Huse
Michael A. Loy
John D. Meyer
Jonathan R. Spalding
Janice M. Theriot
Robert R. Waters
Stephen D. Weisskopf

Judge and Mrs. Charles Allen Scholarships

Margaret R. Appenfelder
Monica E. Henderson

Karen Allen Scholarships

Jennifer P. Gaither
Michael L. Goodwin
Angela B. Wilson

Anderson Publishing Company Award

Rachel A. Hamilton

Brandeis Writing Award

Barbara M. Albert

Brown, Todd & Heyburn Scholars

Robert A. Eichenberger
Jennifer P. Gaither

Clark Boardman Callaghan Best Brief Awards

Barbara M. Albert
Stacy D. Elliott
Susan E. Sparks
Stephen D. Weisskopf

Ferreri and Fogle Scholarship Awards

Margaret R. Appenfelder
Bradley K. Blackwell

Judge James F. Gordon Memorial Scholarship Award

Monica E. Henderson

Green River/Owensboro Alumni Club Scholarship

John D. Meyer

Greenebaum Doll & McDonald Scholarship

Monica E. Henderson

Samuel L. Greenebaum Public Service Award

Valerie S. Kershaw

Samuel L. Greenebaum Writing Award

Teri L. Mosier

Mr. and Mrs. Lawrence Hall Scholarship

Jonathan R. Spalding

IOLTA Pulic Service Fellowship Awards

Michael L. Goodwin
R. Jeffrey Lowe

Journal of Family Law Best Note Award

W. Brian Burnette

Kentucky Defense Counsel, Inc. Award

Bradley K. Blackwell

Marilyn Meredith Memorial Book Awards

Margaret R. Appenfelder
Landra Ewing

Miller & Chevalier Scholarships

Robert A. Florio
Ninamary B. Maginnis
Gwendolyn L. Snodgrass

Harry B. O'Donnell III Memorial Scholarship

David W. Nagle, Jr.

J. Richard Oexmann Criminal Law Scholarships

Landra Ewing
Monica E. Henderson
Ninamary B. Maginnis
Michael A. Pike, Jr.

Myrtle S. Owen & Thomas M. Wade Scholarship Award

Monica E. Henderson

Professional Responsibility Awards

Monica E. Henderson
Michael A. Loy
Ninamary B. Maginnis

Leon Seidman Memorial Award

Michael L. Goodwin

Edgar Simon Scholarship Award

Robert R. Waters

Stites & Harbison Scholarship Awards

Gwendolyn L. Snodgrass
Stephen D. Weisskopf

Judge Harold Stumbo Scholarship

Shannon D. LeMaster

Roger W. Thomas Scholarships

Christopher G. Boling
Denise A. DiLoreto

Carl A. Warns, Jr. Labor and Employment Law Awards

Stacey A. Huse
Teri L. Mosier

West Publishing Company Awards

Margaret R. Appenfelder
Denise A. DiLoreto
Monica E. Henderson
John D. Meyer

Degrees and Certificates 1997 – 98

Juris Doctor

December 16, 1997

†† Margaret R. Appenfelder
Candace Danine Cage Cooper
Theodore Swenson Dean
Jennifer Beth Eriksen
Mark Gabriel Hall
† Stacey Ann Huse
Kenneth W. Lampe
Elizabeth G. Opell
Carol R. Petitt
Ben Rogers Jr.
Joana Henson Santamore
Jonathan A. Savitch
Robert Joseph Stanz
Jason Earl Taylor
Karen Leigh Trevathan
†† Robert R. Waters
†† Cheryl Renee Winn

May 9, 1998

Kevin Matthew Adams
Barbara M. Albert
Miles Stewart Apple
Bethany G. Atkins
Christopher Austin Bates
Tara Sue Rodney Beckwith
Michelle L. Bennett
Matthew Michael Black
Ashley N. Blacketer
Bradley Keith Blackwell
Jennifer Blodgett
Christopher G. Boling
Robert James Bornstein
Jill Ann Roland Brady
Crystal Stull Brashear
Emily Burks Brown
Jean H. Brown
William Brian Burnette
Kerry J. Butler
Gerald E. Cahill
Jean Swanson Carr
Traci Catherine Cassilly
Laura Ann Cheatham
Ronald William Ciesiel
Holly Christian Coleman
Jameson Dean Combs
Matthew Porter Cook
James Lester Coorssen Jr.
Gregory Layton Cothron
Clare Feler Cox
Stephen R. Custer
Glen C. Daves
Karen Lee De Haan
Matthew Benton DeHart
Denise A. DiLoreto
James Robert Donahue
Brady Wilcox Dunnigan
Glenda Mae Edwards
Joseph M. Effinger
Robert Herman Eichenberger
Kirsten Ann Ellefson
Stacy Diane Elliott
Julie A. Evans
Landra Ewing
Jonathan Bryan Fantoni
Robert A. Florio
Elizabeth Jeneen Flynn
Jody Stuart Foyles
Steven M. Frederick
Shawn Richard Freibert
Jennifer Perkins Gaither
Matthew Bowman Gay
David Darius Ghazi
Joy Bush Gilliam
Michael Lawrence Goodwin
Jeffrey Gorski
Matthew R. Grant
Robert S. Greenwell
Lee Anthony Greer
Cynthia Lynn Hackbarth
Bradley Dale Hamblin, Jr.
Rachael Aron Hamilton
Nancy Moise Handmaker
Gregory Thomas Hanson
Anne Scholtz Heim
Monica Elaine Zoeller Henderson
Euva Denean Hess
Holli Noelle Highfield
Lisa M. Hitchcock
Clay Howard
Tracy Hirsch Humble
Neil S. Hyman
I. Scott Johns
William R. Johnson
Lisa Gayle Jones
Valerie Schroeder Kershaw
Joyce Suzanne Kilgore
James Scott Lacy
Penny L. Lacy
Jonathan Andrew Leachman
T. Caice Lee
Shannon Denise LeMaster
Amy D. LeMay
Sherry Hoard Long
Susan Pai Lowber
Robert Jeffrey Lowe
Michael Alan Loy
Angela Lucchese
Ninamary Buba Maginnis
Kenneth Allen Mahaffey
Angela Christina McCorkle
John David Meyer
Russell Thomas Monahan
Christy Preston Money
Teri L. Mosier
Thompson South Muddell
Kimberly L. Musselwhite-Staples
Travis O. Myles, Jr.
Victoria Helton Nagel
David Wayne Nagle, Jr.
Quang D. Nguyen
Patrick H. Noble
Russell L. O'Brien
Benjamin Thomas Owings
Carlotta L. Palmer
Jeffery Lynn Parrish
Djenita Pasic
Himanshu M. Patel
Helen M. Perry
Teresa Jane Powell-Diemer
Lynn Katrin Reinhart-Fieldhouse
Mary Christina Rueff
Alexander Matthew Say
Stuart Andrew Scherer
Robert Nathan Schlemmer
Kevin Benedict Sciantarelli
Rodman Moorhead Smythe
Gwendolyn L. Snodgrass
Jonathan R. Spalding
Susan Elaine Sparks
Wesley Wallace Stephens
Dana Marie Taylor
Janice M. Theriot
Todd K. Trautwein
James Crockett Thomas Wade
Christopher Eric Wasson
Stephen D. Weisskopf
Jennifer Sue Osborne Whitlock
Denis C. Wiggins
Jennifer Ingram Wilkinson
Matthew Todd Williams
Angela Beth Wilson

† *Cum Laude*
†† *Magna Cum Laude*
††† *Summa Cum Laude*

Melinda Sue Wolford
Tezra O'Nay Woody
Shane Alan Young
Teresa A. Young

August 14, 1998

John V. Bersot Sr.
Charles Steven Bryant
Michael A. Pike Jr.
Lee D. Tatum
Stacy Hines Woodrum

December 15, 1998

Kristin M. Carlton
Christy Fiori Hornung
Rick Pardue
Cynthia R. Sarsen
William S. Webb

School of Dentistry

Prizes, Honors and Awards 1997 – 98

Omicron Delta Kappa Award for Outstanding Graduating Senior
Michael L. Gold

American Dental Society of Anesthesiology Horace Wells Senior Student Award
Michael Shawn Rice

American Association of Women Dentists Award
Ellen E. Standefer

American Association of Endodontists Award
David R. King

Quintessence Book Award for Clinical Achievement in Restorative Dentistry
Jennifer Breitholle McMeans

Quintessence Book Award for Clinical Achievement in Periodontics
Mary Therese Pary

Quintessence Book Award for Research
Choon-Teck Goh

American Academy of Oral Medicine Award
Michael Shawn Rice

American Academy of Oral Pathology Award
James Francis Connors, II

American Association of Orthodontists Award
Michael L. Gold

American Society of Dentistry for Children Award
Gregory Stuart McGlone

American Academy of Periodontology Award
Stephen Phillip Walters

American Academy of Oral and Maxillofacial Radiology Award
Hadeel M. Abdel-Nabi

Academy of General Dentistry Award
Frederick Virgil Wright

Academy of Operative Dentistry Award
Michael Austin

American Association of Oral Biologists Oral Biology Award

Amy L. David

Teledyne Hanau Prosthodontics Award

Michael Austin

L. D. Pankey Occlusion Award

Andrea Marie Smith

X. Elwood Sanders Oral Surgery Award

Bradley Alan Gregory

E. B. Gernert Community Service Award

Varsha Salani

American Association of Oral and Maxillofacial Surgery Award

James Francis Connors, II

Alliance to the Louisville Dental Society Award in Preventive Dentistry

Alesia Denise Brown

International College of Dentists Award

Stephen Phillip Walters

Pierre Fauchard Award

Samuel Garth Smith

Karen Andrus Award

James David Anderson

Election to Phi Delta Fraternity

Brian Miles Arnett
Michael Austin
Todd T. Cochran
Robert William Arthur French
Michael L. Gold
Bradley Alan Gregory
Bilal Shah Khan
Scott G. Lindsay
Gregory Stuart McGlone
Michael Shawn Rice
Michael Shane Sloan
Samuel Garth Smith
Ellen E. Standefer
Stephen Phillip Walters

Dentsply International Merit Award in Removable Prosthodontics

Gregory Stuart McGlone

Southeastern Academy of Prosthodontics Award

Todd T. Cochran

Elections to Omicron Kappa Upsilon National Honor Dental Society

James Francis Connors II
Michael L. Gold
Bradley Alan Gregory
Bilal Shah Khan
Gregory Stuart McGlone
Michael Shawn Rice
Samuel Garth Smith
Ellen E. Standefer

Elections to Phi Kappa Phi National All University Honor Society

Michael Austin
Carolyn Haynes Haleman
Bilal Shah Khan
Jennifer Breitholle McMeans
Michael Shawn Rice

Elections to Beta Delta Fraternity

Michael Austin
Michael L. Gold
Bradley Alan Gregory, President
Carolyn Haynes Haleman
Bilal Shah Khan, Treasurer
Scott G. Lindsay, Vice-President
Darren Thomas Loveland
Todd Dee Mortenson
Samuel Garth Smith
Ellen E. Standefer
Stephen Phillip Walters
Frederick Virgil Wright

American Equilibration Society

Bradley Alan Gregory

Academy of Dental Materials Award

Amy L. David

American College of Dentists Student Leadership and Professionalism Award

Mark David McOmie

International College of Dentists Student Leadership and Professionalism Award

John David Miller

Louisville Dental Society Professionalism Award

Courtney Jill Blackwell

American College of Prosthodontics Award

Michael L. Gold

1998 Crest Award for Excellence in Preventive Dentistry for the Elderly

Mark David McOmie

Scholastic Achievement Award of Psi Omega Fraternity

Ellen E. Standefer

National Board Scholar

James Francis Connors, II

Organization of Teachers of Oral Diagnosis Award

William Anthony Farris

National Society of Dental Practitioners Inc. Award

Jennifer Breitholle McMeans

American Academy of Esthetic Dentistry

Amy L. David

American Association of Oral and Maxillofacial Surgery Implant Dentistry Award

Julie Ruth Namanworth

American Academy of Dental Practice Administration and AADPA Endowment and Memorial Foundation Award

Frederick Virgil Wright

Student Leadership Awards

Kenneth W. Livesay Jr.
Kathryn Miles Bieemel

Alpha Omega International Dental Fraternity Award

Michael L. Gold

Edrie M. Lohri Dental Hygiene Award

Kathryn Miles Bleemel

Kentucky Dental Hygienists' Association Award

Andreya Coleman

Procter and Gamble Crest-Peridex Prevention Award for Outstanding Dental Hygien Student in Preventive Oral Health

Robbin Elizabeth Peterson

Ronald W. Krantz Award

Beth Ann McMahon

Special Dental Hygiene Program Award for Outstanding Scholarship

To Be Announced

Degrees and Certificates 1997 – 98

Doctor of Dental Medicine

December 16, 1997

Ramin H. Kazemi
Mary Kathryn Stilton McCollister

May 9, 1998

Paul L. Abbott
Hadeel M. Abdel-Nabi
Nader Isa Hussein Abu-El-Hawa
Brandon I. Allen
James David Anderson
James Harold Anderson
Brian Miles Arnett
Michael Austin
Courtney Jill Blackwell
Vera Alice Brown
Todd T. Cochran
James Francis Connors II
Amy L. David
Rebecca Lanora Driskell
Suzanne Marie Ebert
William Anthony Farris
Grace Michelle Foree
Robert William Arthur French
Choon-Teck Goh
Michael L. Gold
W. Spalding Green IV
Bradley Alan Gregory
Mehran Hadari
Carolyn Haynes Haleman
Stephanie Ann Hall
David Wayne Harr
Chonda Leigh Harris
Nita Suzann Saunders Isgrigg
Simuel L. Jamison
Christina Lanette Jordan
Shannon Shacklette Kemper
Bilal Shah Khan
David R. King
Brian Matthew Kopp
Scott G. Lindsay
Kenneth W. Livesay Jr.
Margaret McCarthy Livesay
Darren Thomas Loveland
Shelley Paige Manuel
James Farrell McConnell III
Gregory Stuart McGlone
Jennifer Breitholle McMeans
Johnnie L. McNichols
Mark David McOmie
John David Miller
Leigh Nichols Moore
Todd Dee Mortenson
Julie Ruth Namanworth
Ronald Ray Nichols II
Mary Therese Pary
Nader Pour-Ghasemi
Stacie Lynne Pugh
Michael Shawn Rice
Varsha Salani
Matthew Craig Schaeferle
Michael Shane Sloan
A. J. Smith, Jr.
Andrea Marie Smith
Samuel Garth Smith
Ellen E. Standefer
John Richards Stohl
Christopher Scott Tarbet
Nathan F. Thompson
Diem-Quynh Anh Tran
Stephen Phillip Walters
Michael Bryant Wilhite
Julie Hall Williams
Frederick Virgil Wright

December 15, 1998

Alesia D. Brown

Associate of Health Science Dental Hygiene

May 9, 1998

Carrie B. Andry
Tammy J. Armstrong
Karen Nicole Arnold
Deborah J. Babbs
Janice Lynn Barnard
Kathryn Miles Bleemel
Britta Borgersen
Regina Brown
Phoebe Kah Cease
Andreya Coleman
Venus Larain Cornette
Katherine J. Cutting-Walker
Melissa Ann Dorton
June A. Emily
Patty Collins Fairthorne
Brian C. Fisher
Angelique Hope Jones
Daneen Maria Lentini
Sonya Marie Anne Lentini
Beth Ann McMahon
Sharon R. Miles
Robbin Elizabeth Peterson
Tracy Ann Povill
Kimberly M. Toth
Jill Renae Williams
Jessica Ashley Wilson
Erica Marie Yates

Speed Scientific School

Prizes, Honors and Awards 1997 – 98

Lewis S. Streng Scholarship Award

Paul Athanasius Robinson

Bennett M. Brigman Award

Diana Lynn Guidry

William S. Speed Award

Gregory Allen Devine

Robert C. Ernst Award

Paul Athanasius Robinson

Tara Lynn O'Leary

Speed Scientific School Alumni Award

Andrew L. Ishmael

Samuel T. Fife Outstanding Master of Engineering Graduate in Electrical Engineering Award

Brian Scott Allen

John H. Simester Award in Engineering Mathematics And Computer Science

Paul Athanasius Robinson

Elections to Mortarboard

Seyed Mohammad Hossein Shafie
Trupti Vasant Mane

Christy Lee Lawson

Elections to Tau Beta Pi, the National Engineering Honor Society

Najib Abboud Abboud
Mohsin Ali
Christy Renee Baker
Jonathan Herbert Ball
Michael James Bensing
Brenchley Linn Boden
Eric Michael Brey
Lawrence Briggs, III
Marc Joseph Broering
Jessica Krish Brown
Trevor David Browning
Brandon R. Brummett
Ashley Wayne Burt
Robert Louis Butsch
Brandon Jon Clayton
Tuyet Ngoc Thi Dinh
Jeffery Allan Douglas
Joseph F. Dues, Jr.
Rebecca Ann Hall
Anthony Owen Hammond
Jessica Lynne Heavrin
Matthew David Heid
Joseph Randall Hood
Andrew L. Ishmael
Casey Harrell Johnson
William Eric Lawrence
Christy Lee Lawson
Marcus D. Logan
James Andrew Lowe
Thomas A. Luking
Trupti Vasant Mane
Charles Edwin Mitchell III
Jennifer Michelle Moore
Adam Douglass O'Daniel
Tara Lynn O'Leary
David M. Osbourne
Sarah Angela Pastorino
Harold Edward Phillips, II
Shauna Marie Powell
André A. Quillen
James Bryce Raasch III
Thomas Carrington Rieth
Paul Athanasius Robinson
Robert Louis Schafer
Johnny Ray Sears
Sanjay Kumar Shah
Carl Edward Smith
Susan Raye Waldeck Smith
Kathryn Elizabeth Smothers
Greg L. Stanforth
Stephanie O. Storen
Paul William Stratman
Sandra Marie Taylor
Jason Carl True
Brian Charles Tyler
Barbara C. Volmer
Alina Cecilia Wehby
Timothy Martin Wetzel
Benjamin Thearon Wilder
Jason Robert Williamson
Joel Patrick Wittenauer
Matthew Lee Young

Degrees and Certificates 1997 – 98

Master of Engineering with specialization in the field of Chemical Engineering

August 15, 1997

*** Eric Michael Brey
Jennifer Crouch
** Joseph Randall Hood
Todd Nicholas Logsdon
** Trupti Vasant Mane
* Thomas Carrington Rieth
*** Sanjay Kumar Shah

December 16, 1997

Whitney L. Cecil
** Daniel Preston Thomas
Rupa Yepuri

May 9, 1998

Gerald Sean Bowman
Gregory M. Burse
John Charles Christensen
Jason Domagalski
** Andrew L. Ishmael
* Casey H. Johnson
Tammy Renae Lentz
Kevin Ray Mizell
* Sarah Angela Pastorino
*** Shauna Marie Powell
Seyed Mohammad Hossein Shafie
*** Carl Edward Smith
*** Susan Raye Smith
* Kathryn Elizabeth Smothers
Russell A. Stroud
Sandra R. Trabue
Haley Henderson Turner
Jason Lee Varble

August 14, 1998

Kevin Ray Mizell

Master of Engineering with specialization in the field of Civil Engineering

August 15, 1997

* Thomas A. Luking

December 16, 1997

Christopher Todd Lange
* Thomas J. Wright

May 9, 1998

James Edward Cook
* Gregory Allen Devine
Anthony Lynn Hewitt
Andrew S. Jansing-Kaestner
Michael Wayne Kirby
Laura Gayle Krauth
Leo Alexander Post
* Jason A. St. Clair
David Allen Thomas
* Leanne Nina Weber

August 14, 1998

Brandon R. Brummett
Hong S. Kim
Alan Schlindwein

December 15, 1998

Christian S. Fraser
Kimthuy Tuan Le

* With Honors
** With High Honors
*** With Highest Honors

Master of Engineering with specialization in the field of Electrical Engineering

August 15, 1997

Darren Trent Johnson

December 16, 1997

** Brian Scott Allen
* John David Bethge
Julia V. Borisov
Richard E. McKnight, Jr.
** Greg L. Stanforth

May 9, 1998

Javed Ali Anwar
* Anthony Owen Hammond
*** David L. Hill
Ralph Glen Jarboe
David Haynes Johnson
David Li-Wei Kung
Patrice Ann Kute
* Christy Lee Lawson
Brian Richard Matthews
* Robert Joseph Recktenwald
Brian Paul Reteneller
Farhoud F. Sarabi
Karl Mark Thompson
** Jason Robert Williamson
Matthew Lee Young

August 14, 1998

Jessica K. Brown
Jeffery A. Douglas
Craig D. Gardner
Brian C. Tyler

Master of Engineering with specialization in the field of Engineering Management

December 16, 1997

Susan E. Kroll

May 9, 1998

Jude F. Beyerle
Kimmy Ann LaPoint
David Scott Noland

Master of Engineering with specialization in the field of Engineering Mathematics And Computer Science

August 15, 1997

** Tuyet Ngoc Thi Dinh

December 16, 1997

Robert Gene Taylor Jr.
* Sandra Marie Taylor

May 9, 1998

*** Marc Joseph Broering
** Steven Curtis
*** Gregory Allen Dues
* Jessica Lynne Heavrin
*** Christopher Khoa Huu Nguyen
** Harold Edward Phillips II
*** Paul Athanasius Robinson

December 15, 1998

Lawrence Briggs III
Kenny Duc Nguyen
Benjamin Thearon Wilder

Master of Engineering with specialization in the field of Industrial Engineering

August 15, 1997

Eric Mandel Jackson
Alison L. Thomas

December 16, 1997

* Brenchley Linn Boden

May 9, 1998

** Christy Renee Baker
*** Jennifer Michelle Moore
Shawn Michael Ottman
** Michael Alan Shaw

August 14, 1998

Brandon Jon Clayton

December 15, 1998

Alex J. Charland

Master of Engineering with specialization in the field of Mechanical Engineering

August 15, 1997

Erik Steven Buehner
Richard A. Decker
** Joseph F. Dues Jr.
Christopher L. Ewing
Kevin Lowell Gabbert
Charles William Haskins
*Marcus D. Logan
** Adam Douglass O'Daniel
Chad Larson Pruitt
Naom R. Salameh
* Barbara C. Volmer
Thomas R. Wright

December 16, 1997

Carlton Gardner Bale
Thomas C. Grace
* Rebecca Ann Hall
** Paul Edward Newsom II
** Jeffrey Scott Schutte
*** Thomas Anthony Wilkerson

May 9, 1998

Michael T. Burke
Cynthia Rae Cunningham
Edward Clement Decker
Mark D. Ehrler
Jason Christopher Fahey
*** Simon McKnight Furnish
* Kenneth Wayne Mathews
** Steven D. Muncy
Nicholas J. Ralston
Eric Lee Ramsey

August 14, 1998

Peter Benjamin Allison
Charles Edwin Mitchell III
James Bryce Raasch III

December 15, 1998

Gregory Joseph Fehribach
John Matthew Schneider
Paul William Stratman

Bachelor of Science in Engineering Science

August 15, 1997

James W. Bradley
Jennifer Crouch

May 9, 1998

Bradley A. Johnson
Mustafa Salim Sinnokrot

Bachelor of Science in Chemical Engineering

August 15, 1997

** Michael James Bensing
Gregory Morris Burse
Andrew Campbell
Son Thanh Dinh
Kristian Lynn Hardman
Tammy Renae Lentz
Brian Christopher Mills
Mary Emily Nelson
Huy Ngoc Nguyen
Darian Stephen Rock
Russell A. Stroud
Rupa Yepuri

December 16, 1997

John Charles Christensen
* Casey Harrell Johnson

May 9, 1998

Kimberly Dawn Carnes
Shannon M. Daley
Tin Duc Doan
* Timothy Scott Dobson
Donald Thomas Frey
Christopher Michael Gerstle
* Christopher Wayne Harrington
** Matthew David Heid
** Andrew L. Ishmael
* Chad Jeremy Jasgarszewski
Michael H. Jones
Michael Shane Kelly
Tonique Auxvasse King
*** Timothy Brian Kiper
Joseph William LaPoint
Vishal V. Matadar
** Nadine S. McMackin
David Lee Metz Jr.
D. Mark Muncy
David M. Odendahl
Jason Christopher Rice
Denis Michael Roth
Seyed Mohammad Hossein Shafie
** Jason Carl True
** Tracy M. Zoll

* *With Honors*
** *With High Honors*
*** *With Highest Honors*

Bachelor of Science in Civil Engineering

August 15, 1997

Christian Andrew Crouch
Patrick Gary Kehoe Jr.
Christopher Todd Lange
Katrina A. Metz
Elton Richard Youart

December 16, 1997

*** James Andrew Lowe
Ermias Menkir
Bryant W. Willard

May 9, 1998

Jonathan L. Berry
Brian D. Boardman
** Brandon R. Brummett
*** Christopher D. Coleman
Blaine Dargavell
* Gregory Allen Devine
Jennifer Rebecca Hall
Steven Michael Kollar
Laura Gayle Krauth
*** Tara Lynn O'Leary
John Clark Sanders
Alan Schlindwein
*** Christopher Spargur
* Jason A. St. Clair
Timothy Jerome Talaga
John Scott Thompson
Kevin L. Thompson
Aaron Michael Tomes
Wes A. Warren
* Leanne Nina Weber
John Emery White
Spencer Ray White
Melissa Dawn Wiseman

August 14, 1998

A. Bryce Fuller
Carolyn M. Fust
Janice M. Javier

December 15, 1998

Katherine A. Brown
Paige E. Huber
Karen E. Modjeski

Bachelor of Science in Electrical Engineering

August 15, 1997

** Joel Robert Blankenship
*** Jarrett Randolph Brewer
Scott M. Lynch
*** Eric Hayden McKinney
Todd William Miller
** Robert Louis Schafer
Matthew Lee Young

December 16, 1997

Jeffrey Ian Beck
*** James Paul Carmichael
** Joy Maribeth Davis
Gregory Dimitri Harkness
*** Leo E. Hodapp, Jr.
Mairaj Hussain
* John Michael Kulp, Jr.
* Christy Lee Lawson
*** Peter Lehel
Babel Mathew
Thomas Harper Richey Mooney
Daniel Scott Powell
Michael Joseph Schano
** Johnny Ray Sears
Tuan Quoc Tran
** Joel Patrick Wittenauer

May 9, 1998

Charles Michael Bowen
Gary Wayne Breaden
* Ashley Wayne Burt
George Ebert Campbell Jr.
Daniel P. Chambers
** Jeffery Allan Douglas
* John Glenn Edelen
Matthew E. McGrath
* Jackson George Moore
** Douglas L. Robertson
Robert E. Ross Jr.
*** Donald J. Ruoff
Chiu-Fai Cody Wong

August 14, 1998

Brian K. Baumgartle
Kyle W. Burns
Eric C. Johnson
Tsion B. Menkir

December 15, 1998

Jamil H. McGinnis

Bachelor of Science in Engineering Mathematics And Computer Science

August 15, 1997

Darren Stuart Embry
Donald Jeremy Sharpe

December 16, 1997

Lawrence Briggs III
Christopher Dale Caudill
* Jessica Lynne Heavrin
Troy Edward Howe
Greg W. Jenkins
* Vien Quan Khong
Dung Thanh Le
*** Paul Athanasius Robinson
J. Douglas Sutherland
Kiva N. Thomas
** Benjamin Thearon Wilder

May 9, 1998

** Jonathan Herbert Ball
* Robert Berkey
Donna E. Blenniss-Bryant
*** Marc Joseph Broering
Larry D. Burrus
* Trad Carlisle
Robert Anthony Clark
*** Gregory Allen Dues
Kenneth J. Fehr
Gregory C. Jenkins
** Susan Binh Le
Russell T. Miesner
Tracy Danetta Miller
** Kenny Duc Nguyen
* Rebecca Marie Oeswein
Brian D. Schaap
Brian F. Schenkenfelder

August 14, 1998

Mohsin Ali
Stacey K. Bowles
Andre A. Quillen
Vincent P. Shovlin, Jr.

Bachelor of Science in Industrial Engineering

August 15, 1997

Jennifer J. Badger
** Christy Renee Baker
Robert N. Carpenter Jr.
Joseph C. Huddleston
John D. Macklin
Wallace Bryan Miller
William Theodore Miller Jr.
Suzanne C. Reynolds
Susannah Marie Sherman
*** Alina Cecilia Wehby

December 16, 1997

Cordell Blair
Brian Scott Blandford
Alex J. Charland
Shawn Thomas Hayden
Wanda D. Ramsey
James Newton Sanders
** Michael Alan Shaw

May 9, 1998

* Brandon Jon Clayton
Jamie N. Gorbandt
James A. Greenwell
David Patrick Lutes

August 14, 1998

Steven J. Clifton
Leilani K. Kauka
Robert A. Mengelberg

* *With Honors*
** *With High Honors*
*** *With Highest Honors*

Bachelor of Science in Mechanical Engineering

August 15, 1997

** Kevin N. Alexander
Craig Shannon Bates
** Trevor David Browning
Daniel Glenn Fick
Errin Whitney Gnadinger
Derreck John Keith
Robert L. Lewis Jr.
Christopher Wayne Mandell
Kenneth Wayne Mathews
Patrick Oswald
Sheri L. White

December 16, 1997

Peter Benjamin Allison
Mark E. Bednarczyk
Thomas Allen Biliter
Gregory Joseph Fehribach
Erik Evarist Frey
Jeffrey T. Kiesler
* Charles Edwin Mitchell III
Timothy J. Orow
* James Bryce Raasch III
Nicholas J. Ralston
Scott D. Regan
Todd Michael Russelburg
James Mitchell Scherer
Thomas Kraig Schmitt
Hal Keith Stewart
** Paul William Stratman
Joseph Watson Vicars III
** Timothy Martin Wetzel
Jason Christopher Whitehouse

May 9, 1998

Najib Abboud Abboud
*** Robert Louis Butsch
** Paul Bryan Cadima
William Kevin Crabtree
Mark Jon De Leeuw
Harit U. Derasari
Joshua Lee Ferry
Robert A. Hart
*** Tammy Jo Howell
Michael Brent Jarboe
Samial K. Johnson
*** William Eric Lawrence
Jason Michael McGuire
** Steven D. Muncy
Duc Huu Nguyen
David M. Osbourne
* John Matthew Schneider
Jonathan William Swinney
Jason Scott Townsend
Loc T. Tran
Leslie Ashton Westfall
Donald Joseph Williamson Jr
Robert James Workun

August 14, 1998

Selamawit Asfaw
Joshua M. Browning
Chace M. Herringshaw
Jarrod K. Line
Eddie E. Messer
Thomas A. Roy
Danielle M. Smith
Stephanie O. Storen
Todd J. Walters
Brian P. Weaver

December 15, 1998

Maria L. Dawson

Bachelor of Science with specialization in the field of Information Science and Data Processing

August 15, 1997

Carl Thomas Alvey

December 16, 1997

Timothy Allen Brown
Valeria R. Leach
Paul A. Schwartz

May 9, 1998

Marino Joel McDaniels
Norris Shelton, Jr.

School of Music

Prizes, Honors and Awards 1997 – 98

Thirty-eighth Annual Alumni Award

Kathleen Ann Conroy

Omicron Delta Kappa Outstanding Graduating Senior Award

Kristyn Anne Groth

Elections to the Honor Society of Phi Kappa Phi

Tina Dawn Broaddus
Kathleen Ann Conroy
Kristyn Anne Groth

School of Music Senior Award for Academic Achievement

Tina Dawn Broaddus
Kathleen Ann Conroy
Kristyn Anne Groth
Scott L. Keller
Christopher Dean Leeper

Delta Omicron Senior Honor Award

Kathleen Ann Conroy

Degrees and Certificates 1997 – 98

Bachelor of Arts in Music

August 15, 1997

On Yan Curtis Chang
Stephanie Ellen Harris
Timothy Andrew MacDonald
Rick D. Moore

May 9, 1998

Rebecca Marie Gray
Kristyn Anne Groth
Joseph Paul Mattingly
Elizabeth Gray McDowell

December 15, 1998

Jennifer A. Buckner

Bachelor of Arts in Music History

May 9, 1998

Troy W. Lewis
Alison Ann Morgan

Bachelor of Music

May 9, 1998

Paulina E. Alemán
Tina Dawn Broaddus
John Edward Cantrell
Don Scott Carpenter
Ernie Chammas
David-Christopher Clark
Kathleen Ann Conroy
Michael Craig Crawley
Scott R. Daugherty
María Fernanda de la Torre
Kelly Mem Kapusuzoglu
Scott L. Keller
Christopher Dean Leeper
Aaron May
Andrea Vela Mosquera
David M. Phy
Boris Rasputnis
Jacqueline Melina Thompson

December 15, 1998

Carla J. Babiasz

Bachelor of Music Education

August 15, 1997

Damon Paul Becker
Angela Carol Coffey

December 16, 1997

Sean David Meredith
Jonathan Samuel Wellman

August 14, 1998

Amy Darbyshire

May 9, 1998

Nichole Leigh Gilkey

Raymond A. Kent School of Social Work

Degrees, Honors and Awards 1997 – 98

Sophinisba P. Breckinridge Alumni Award

Margaret McCarty Hare
Lili Kay Solinger
Donald Marvin Vowels

Raymond A. Kent Award

Amy L. Doolittle
S. Susan Leet

Bertha Capen Reynolds Award

Anita Dawn Jenkins
Mark A. Rosenthal
Dickey Jo Scott

Whitney M. Young Award

Erin Michelle Smith
Philip Jason Stone
Bridette Deundra Wooten

Beth K. Fields Award

Kasey Brady
Carolyn Rees Provenzano
Janet L. Waggoner

Ruth R. Middleman Award

Riper Alison Ray
Dickey Jo Scott

Field Practicum Award

Judith Ann Solgere
Susan Lynn Craddock Tahaney
Kerri Elizabeth Tolan
Kim Leigh Warner

Phi Kappa Phi

Sheila L. Bieker
Amy L. Doolittle
James Roger Ferguson
Connie Hubbard
Michelle E. Johnson
Steven Michael Rickner
Erin Michelle Smith
Lili Kay Solinger

Degrees and Certificates 1997 – 98

Master of Science in Social Work

August 15, 1997

Alexis A. Abbott
Kathryn Maria Barger
Amy Beth Bell
Bryan Brown
Richard C. Bruggman
M. Sale Buchanan
Veronica Mae Chambers
Susan Clark
Cynthia LeAnn Priest Corbin
Andrea C. Cossler
Marilyn Diane Crews
Kathy Marie Daniels
Kevin L. Dayton
Tammie Dennis-Ervin
Sharon E. Eidsness
James Roger Ferguson
Patricia Link Fulkerson
LeAndra Kaye Gillespie
Jean Carr Graham
Caroline Jane Groves
Jay Anthony Hall
Margaret McCarty Hare
John L. Hockman Jr.
Rachel Ann Isbell
Susan Michelle James
Michelle Elizabeth Johnson
Deborah E. Jones
John Clifton Jones
Carolyn Kates-Glass
John Walter Knight
Amy Michelle Lynch
Juanita Mary Maggio
William Anthony Mathis
Hope P. McCormick-Owens
Jane Anne Meyer
Jennifer Anderson Miller
Maria Antoinette Miller
Victoria Elizabeth Miller
Susan Irene Minton
Kimberly Pendigraph
Kristy Jean Price
Steven Michael Rickner
Margaret Robson
Denise Grace Rowe
Charlotte Sophie Senn
Darcy Lynn Smith
Erin Michelle Smith
Lisa Robin Smith
Philip Jason Stone
Terri Dawn Sutton
Jennifer Lee Sweet
Vicki Linn Taylor
Darlene Bruther Thomas
Stefani Lynn Tucker
Paulette Vickery
Kimberly Michele Walker
Janice Susan Newman Wood
Karoline Zaha

December 16, 1997

Gayle Hinson Anderson
Sherri Cohen Arkin
Laura Atwood
Maria Curtsinger Bell
Jeniece Elder Bickett
Kasey Brady
Larry W. Brown
Mary Catherine Burns
Michelle Calder
Kanesha Danyil Crawford
Nicola A. Day
Cindy S. Dickinson-Rhodenbaugh
Amy L. Doolittle
Terri Lynn Dugan
Brenda Carol Fenimore
Angela N. Garza
Amanda Ruth Goodaker
Victoria Marie Gottfried
Janet Renee Hamblin
Mitzi R. Helton
Angela Dee Hewitt
Connie G. Hubbard
Lena Michelle Jones
Paul Roy Jones
Kevin W. Knochenmus
Jodi Susann Kuether
Christopher B. Lane
Bradley Ray Leedy
S. Susan Leet
Gerard William Medicis
Stacy Ranson Miles
Melissa Riddell Neal
Molly Logan Albritton Norman
David A. Patterson
Holly Michelle Perez-Knight
Jonathan Andrew Perkins
Gerarda W. Suraj-Persad
James David Pierson Jr.
Michele Anne Rockett
Lili Kay Solinger
Sky Marie Tanghe
Joanna Rae Thompson
Kerri Elizabeth Tolan
Tracy Jo Treat
Donald Marvin Vowels
Janet L. Waggoner
Kim Leigh Warner
Nancy Ann Werne
Lisa Davis Wilkins
Bridgette DeUndra Wooten
Kristina M. Young

May 9, 1997

Susan S. Adkins
Anne K Ahola
Erma M. Aker
John W. Ambers
Tara Lyniese Angelini
Vickie C. Blakeley Barea
Angela Lynn Basham
Heidi A. Becker
Sheila L. Bieker
Geraldine J. Binkley
Alice Truex Bockmon
Angela Dawn Brown
Kathleen Marie Hall Cabezas
Lorne Bruce Cansler
Lynne Burton Clifton
Leslie Anne Combs
Lisa Snider Pohl Davis
Lisa Napalo Forrest
Stacey Ann Fowler
Norma Barnett France
Kristina M. Gibson
Reva Karen Gibson
Stephanie Lenore Gibson
Debra Hall
Bette S. Hancock
Stephanie D. Hapeman
Paul Frederick Hartman
Mark Lowell Howard
Amy Elisabeth Hrdlicka
Donna S. Huber
Anita Dawn Jenkins
Nelson R. Knight
Rebecca League
Brenda Whelan Marshall
Daphne L. McCord
Kenneth David Miller
Melissa Christine Moxley
Carolyn Rees Provenzano
Marla Anne Quire
Piper Alison Ray

Katrina Lanell Rice
Cynthia L. Rigdon
Gail Andrea Brumitt Rooney
Mark A. Rosenthal
April Michelle Sallier
S. April Schmitt
Amy Gruen Scott
Dickey Jo Scott
Teresa Sharp Savoie
Stacey Jean Sharpe
Paula Bendl Smith
Mary Elizabeth Stein
Tina Elleman Taylor
Jeanette M. Westbrook
Lisa Irene Wilson
Elaine Rushmore Wright

August 14, 1998

Sharon Beckwith
Angela Brooks
James W. Brown Jr.
Lana Marie Bukta
David Carter
Joan W. Coleman
Aundria D. Elam-Burkhart
Cheryl A. Ernst
Diana L. Hardin
Denise A. Hatton
Denise R. Hurwitz
John Knowles
Jennifer C. Kulaga
Cybele LaRocque
Marykay B. Lievense
Kathryn E. Murphy
Kristie W. Parnell
Felix Perez
Tere A. Poole
Cheryl A. Pooler
Jeffrey S. Rice
Judith Ann Solgere
Susan Tahaney
Wayne Tanzer
Markees Thiel

December 15, 1998

Moneque S. Bransford
Mary B. Carter
Linda Cooke-Martin
Patricia B. Durham Roberts
Misti C. Lynch
Valisha D. Tate

College of Business and Public Administration

Prizes, Honors and Awards 1997 – 98

Alumni Award

Jane E. Alsip

Award for Outstanding Senior — Louis A. Grief Accountancy Award

Jane E. Alsip

Award for Outstanding Senior in Equine Administration

Patrick Lee Vinzant

Award for Outstanding Senior in Finance

Steven G. Stith

Institute of Management Accountants Award

Betty A. Hickerson

Elections to Mortar Board Senior Honor Society

Steven Gale Bates
Sabrina Kahn Vieira deSouza
Claudia Christine Herrick
Tammy Anne Marx

Elections to Beta Gamma Sigma

Marsha A. Rodgers
Craig T. Bush
Crystal Denise Williams
Amy S. Heltman
Jacqueline Anne Lawrence
Jonathan Todd Poiles
Gregory A. Cockerel
Christopher S. Hickerson
Bonnie Lea Friend
Jason Randolph Biggs
Jane S. Martel
Lisa Ann Crain
Jodi Leigh Jones
Lauri Jivoin Sachs
Katie Ware Kaelin
Terry Jack Hurst
Jennifer Renee Leach
Martha Lynn Hamner
Jane E. Alsip
Betty A. Hickerson
Patrick Lee Vinzant
Gina Maria Bockmon
Steven G. Stith
Larry A. Martin II
Joseph E. Bacigalupo
Matthew L. Bacon
Karen K. Theasmeyer
Lori Jean Shoemaker
Rita Sims Woods
M. Shannon League
Timothy K. Huynh
Darcy C. Cecil
William H. Smith III
Christopher Michael McClish
Matthew Holder
Barry Smith
Sabine DeFilippo
Moniker Moser
Mark Stadhouder
Kerstin Kossmann
James Hamilton
Natalie Tinsley
Mark Cooksey
Vinod Thomas Panikkar
Pamela Schmidt
Michael Fosbury
Charles Fulks
Chung-Wai Chan
Colette Hofelich
Jennifer LeClaim
Tara Emily
Brian Zipperle
Karin Chilton
Dan Rechter
Debra Renard
Michael Vowels
Deadra Mayhew
Steve Kottak
Henry Kurz
Susan Franeke
Lisa Hennekes
Meredith Apple Gault
Suzanne Sexton
Jeffrey Hobin
Jeffrey Murphy
Pam Kenzer Dohoney
Shannon Rivers
Gerogios Darivakis
Kyriakos Anastasiades
Vasilios Andreou
Nickolaos Costopoulas

Bachelor of Science in Business Administration

August 15, 1997

** Andrea Lynn Ard
Kenya Devonne Best
Lonlea J. Broadbent
* Julia Louise Bromley
* Craig T. Bush
Gregg D. Carter
Troy J. Craig
Matthew Allen Donohue
Kathleen O. Edmiston
** Patti A. Eichstadt
Teri Lynn Farris
Roberta L. Fluke
William S. Fuller Jr.
Timothy Neal Gardner
Clarissa Johnetta Goggins
Krista R. Grabowski
Steven D. Graham
Seungjun Han
Shelley Renae Hartlage
Gregory Todd Head
Amy S. Heltman
* Brad C. Hood
Rebecca Tu Huynh
James Francis King
Jacqueline Anne Lawrence
** Ben Lovelace-Morris
Patrick J. Maloney
* Matthew Todd Mascarich
Rhonda Lynn Masterson
*Sarah Lynn Mathews
Carol Michelle May
Brenda L. Mayes
* James Patrick McDonnell
Lisa Kay McGriff
Edward L. McNicol
William Scott Morrison
* Mary Ann O'Bryan
Stephen R. Riesen
Antissa LaBelle Riley
Marsha A. Rodgers
Melanie LaVerne Rouse
Rhonda Ann Rowland
Wendy G. Schneider
** Susan Ann Shoemaker
* Cheryl Ann Elmore Thomas
Karl C. Torrens
Thomas A. Van De Rostyne
Brian Wayne White
* Crystal Denise Williams
Darren M. Wood
Kristi D. Wooldridge

December 16, 1997

** Irene Barker
** Jason Randolph Biggs
Donna Nevitt Borders
** Kurt D. Brandstetter
Matthew D. Brier
Amy Carol Burch
Donna Lee Burns
Ben Cassady
* Courtney Michelle Cebe
Hsiao-ling Chang
Joseph Robert Ciccarello
** Gregory A. Cockerel
Kathleen M. Conner
Deborah Lynn Coopwood
* Lisa Ann Crain
Tonya Sue Crenshaw
L. Michael Davis
Mark Denham
Terry Lynn Donahue
Kevin L. Downes
* John Michael Doyle
Woo-Yong Seo E
** Steven Thomas Early
Casey Lee Eisenback
Schoen Marie Farris
** Anthony William Forcht
Amanda Leigh Francis
* Bonnie Lea Friend
Lorie Estelle Gant
Stacey Lynn Gilpin
Tracy A. Goranflo-Slack
Jennings B. Hager
Laura Jeanine Hardin
Michael Thomas Hauber
Patricia L. Hayes
Laura Lea Head
Charlotte Pohl Heick
** Christopher S. Hickerson
Janene Flanery Hickerson
Eric Christopher Hicks
Tara Rochelle Hines
Dean J. Holtzman
Audrey L. Hourigan
Kerri Lou Howell
* Terry Jack Hurst
Kenneth William Jackson
Joetta Lynn Johnston
* Jodi Leigh Jones
Stacy Noelle Jordan
* Katie Ware Kaelin
Hatem Diab Abdulha Kaisi
Timothy J. Kehl
Michael Young-Min Kim
Lisa M. King
Steven Lee King
Richard Dean Kippes
David C. Kosek
Alan Andrew Kosinar
George Koutsouridis
Sachiyo Kuribayashi
Anna-Marie Duggins Lanham
Jennifer Renee Leach
David Leroy Lohr II
* Angela M. Long
Christopher Allen Martin
William E. Masden, Jr.
Jeanne Renee McClure
Defriece Darsell McCoy
Jeremy Michael McGraw
William M. McMahan III
Dirk Meinhart
Erica L. Moore
Joseph Patrick Moore
James H. Muller Jr.
Daniel C. Murphy
Stephanie Hope Nelson
Joann M. Oechslin
Zuzana Orosova Parrish
Jennifer Rachelle Patton
John William Peace
Dawn Kristen Perry
James A. Pesavento
Shauna Lynne Phillips
** Jonathan Todd Poiles
Steven R. Pruitt
Joseph Keith Reed
T. Mark Rogish
Jeffrey Anthony Rosati
Tamara Dawn Ross
Karen Oliver Rueff
Lauri Jivoin Sachs
Michael Sanchez
Stephen R. Schoen
Jeffrey Carl Schuster
Dione Marie Shacklette
Kenda Jean Curry Shinault
Brett C. Shipman
Erika L. Sleamaker
Amanda Kay Stack
Charles R. Stemmle
David E. Taylor
Jennifer Marie Taylor
* Christopher Lyn Temple
Krsna Isvara Tibbs
Stacey Ann Tungett
Beverly A. Votaw
Teri Lynn Webster
Christopher M. Wiedewitsch
Catherine L. Wood
Kathleen M. Wood
Melanie Lynn Woods
Thomas R. Wooley
** Christopher Joel Woosley
Troy S. Young

* *With Honors*
** *With High Honors*
*** *With Highest Honors*

College of Business and Public Administration

May 9, 1998

John-Michael D. Albrecht
Ali E. Aldaboos
ΔΔ Jane E. Alsip
Δ Christie Mara Altree
Kirk Robert Anderson
Bryan David Arnold
Δ Matthew L. Bacon
Brian K. Banks
Remona C. Barbour
Δ William David Barnes
Steven Gale Bates
Brian Rawlings Beams
Stacy L. Belk
Amy L. Blankenship
Raymond D. Blust
ΔΔ Gina Maria Bockmon
Shirley Ann Bonn
Michael B. Bradshaw
Alex Ray Brewer
Calvottee Jerome Brooks
Shannon Marie Browne
Amber Lynn Bunner
Δ Matthew Ray Burden
Robert Lee Burnett
Christopher M. Burns
Jeffrey Pagulayan Calilung
Staci Lynn Callahan
Δ Darcy C. Cecil
Pamela Lynn Coleman
Rebecca F. Cooley
Christy Elizabeth Cox
Deborah England Cunningham
Jerry W. Davis
L. Michael Davis
Sabrina Kahn Vieira de Souza
Angela C. Dunn
Jennifer M. Eberle
Angela Marie Ector
Michelle R. Embry
Erica Rose Esposito
Kelly Holmes Evans
Hussain Ali Fateel
Anne Leslie Filley
Andreana Leigh Flenner
Jennifer Leigh Fletcher
Pamela S. Forcht
David Alan Ford
Thomas James Forman
Jakale Shadarus Freeman
Morgan W. Fry
Joshua Todd Furgerson
Brian W. Gardner
Δ Albert H. Garrison
William R. Geiger
Marilene Elizabeth George
Patricia A. Germany
Courtney N. Gilbert
James Richard Greenwell
Shelby Steele Gregory
ΔΔ Clarence Richard Harrell III
Russel Robert Harris
Sherry Rochelle Haury
Jan Maria Hayden
Tanya Lynn Hellman
Matthew D. Henney
William Thomas Hernandez
Claudia Christine Herrick
ΔΔ Betty A. Hickerson
Δ Jim Hisle
Lori Ann Hobbs
Kelly Renae Hoke
Valda C. Holley
Timothy K. Huynh
Brian R. Just
Joseph Shawn Keeling
Pamela E. Keyes
Lee Kines
Cyntheia A. Kirby
Christopher Jacob Kovalcik
Eric Stephen Kraus
Eric Michael Krupa
Jeremy Scott Lange
Stacy A. Lauter
ΔΔ M. Shannon League
Ming Lee
Jason Edward Lewis
David L. Lohr II
Heather Christina Lundbom
Kristi Lois MacBrair
Emily Elizabeth Maier
ΔΔ Larry A. Martin II
Tammy Anne Marx
Carla Marie May
Christopher Allen McAfee
Eric Steven McCauley
Christopher Michael McClish
Marcus A. McGraw
Natalie Bragg McNulty
Michael Charles Meade
Δ Francoise Melin
Christina Marie Merriam
Jennifer Lynn Meyer
Debra L. Miller
William Charles Miller
Δ Pepe Molestina
Miguel O. Montano
Scott A. Muhlenbeck
Randy Mullikin
Daniel Lynn Murphy
Stephanie Ann Nalley
Bradley Keith Nicholson
Quinn M. Nockerts
Brian P. Norris
Rita G. Nutt
Jeffrey Allen Nuttall
John H. O'Brien II
Δ John Chadwick O'Bryan
Diana Lynn Ogburn
Kristina L. Pape
Sheena Mullen Parker
Kori M. Paulsen
Jason Lee Payne
Myhanh Thi Pham
Franklin Kelly Phillips
Ellen Marie Pitts
Stacy Lynn Pohlmann
Stephen Elliott Powell
Janice B. Prestigiacomo
Shana L. Raglin
Bryce Aaron Raley
Patricia Denise Key Reuss
Timothy A. Richter
Lorna B. Ritchie
Michael P. Robertson
Christopher G. Romer
Andy Howard Rumsey Jr.
Abdalla Salim
Karen Mearns-Sandler
Susan Ann Schumann
Shane Joseph Seely
ΔΔ John Patrick Sheehan
Todd William Sheehan
Melanie Lynn Sheeley
Randa M. Shields
Δ Lori Jean Shoemaker
Δ William H. Smith III
Δ Richard J. Southward
Charles W. Stiebling
ΔΔ Steven G. Stith
Kyle H. Tabler
Chad Allen Taylor
Δ Karen K. Theasmeyer
James Nathan Thorne
Emily Kristen Toon
Jason Matthew Troutman
Staci Vaughan
Patrick Lee Vinzant
Robert Brian Wardrip
Christine Marie Wathen
Keith LaVelle Webster
Neisja Colette Wempe
Lisa Marie Westerfield
Ben Terry White II
L'Tanya Renee White
Tammy TyAnn Wilkinson
Δ Becky Mooser Wilson
Shelly R. Winstead
Δ Rita Sims Woods
Jennifer Marie Wroblewski
Delois R. Yantz
Christina L. Young

August 14, 1998

Keith P. Adams
Essa Al-Zaabi
Nicole E. Baldon
Rodney T. Bass
Stacy L. Belk
Ramon A. Brayan
Vanessa F. Bridwell
Sandra A. Cahoe
Jeffrey T. Coulter
Joan B. Dearing
Rhagan L. Dillingham
Davina E. Fentress
Andreana L. Flenner
Charles French
Jennifer B. Hafendorfer
Jan M. Hayden
Rachel D. Hodge
John L. Ising III
Stuart B. Keller
David J. Kimpflein
Tim J. Kostyk
Aimee R. Krawazyk
Hardy A. MacKenzie
Christopher M. McClish
Izreen M. Mohamed Zakri
John H. O'Brien II
Bryce A. Raley
Rashauna L. Ranson
Monica C. Reynolds
Rudi Santoso
Christopher M. Schwaniger
Richard D. Thurman
Nedim Trbonja
Robert E. Watts
Stephanie M. Weber
Brandi M. Whitaker
Shelly R. Winstead

December 15, 1998

Ludmila G. Afanasyeva
Ronny T. Bass
Sean T. Blakley
Meron M. Butta
William R. Cox
Nicole R. Durbin
Helen T. Gebremichael
Susan V. Gilliland
Shara J. Gowen
Jay A. Gutterman
Alexandra N. Ivanova
La tondra R. Jones
Marybeth A. Kettle
Matthew L. S. Laukhuf
Benjamin A. Lewis
Brad A. Nohalty
Christopher H. Phillips
Heather L. Roller
Gregory J. Schmitt
Amanda Settles
Melanie G. Shelton
Fidel K. Simmons
Amy M. Smith
Jeremy M. Wetzel
Kevin D. White
Stephanie M. Wiseman
Erika T. Wood

Bachelor of Science in Economics

December 16, 1997

Darin A. Conn
* Koytcho Hilton
Julie R. Pryor
* Jason Kamchit Siangco

May 9, 1998

Richard Wayne Hoyer
Kelly Daon McWilliams
Ryan C. Smith
Thomas Jeffrey Sparks

August 14, 1998

Nick A. Pabon
Ryan E. Wade
Robert E. Watts

Certificate in Equine Administration

December 16, 1997

Jane S. Martel
Robert A. Seifert

May 9, 1998

Joseph E. Bacigalupo
Martha Lynn Hamner
Laura Anne Jones
Timothy Edward Schuh

Δ *Candidate for Honors*
ΔΔ *Candidate for High Honors*

* *With Honors*
** *With High Honors*
*** *With Highest Honors*

School of Education

Prizes, Honors and Awards 1997 – 98

Awards for Outstanding Seniors in Departments of the School of Education

Michael James Hofford, Occupational Training and Development
Therese Ann Gehrke, Health Promotion, Physical Education, and Sport Studies

Highest Undergraduate Scholarship in the School of Education

Antonio S. daRosa, Occupational Training and Development
Holly Anne Ducote, Occupational Training and Development
Michael James Hofford, Occupational Training and Development
Mary Linda Landis, Occupational Training and Development
Terry Glenn Lewis, Occupational Training and Development

Delta Zeta Awards in Special Education

In Honor of Julia Heil Sikora, Christopher M. Ward
In Honor of Gladys George Corley, Susan Evans

Highest Undergraduate Scholarship in Departments of the School of Education

Antonio S. daRosa, Occupational Training and Development
Holly Ducote, Occupational Training and Development
Michael James Hofford, Occupational Training and Development
Mary Linda Landis, Occupational Training and Development
Terry Glenn Lewis, Occupational Training and Development
Kristin R. Soldner, Health Promotion, Physical Education, and Sport Studies

Recommended Candidates for Election to Phi Kappa Phi National All University Honor Society

Thomas Anthony Alford
Robert Brent Batts
Terry David Brown
Antonio S. daRosa
Holly Anne Ducote
David Frank Elder, Jr.
Robert Erik Gant
Jennifer Lea Gruber
Michael James Hofford
Walter E. Jenks
Darryl Eugene Jones
Susan E. Keen
Mary Linda Landis
Terry Glenn Lewis
John Daniel Luker
Kristin R. Soldner

Omicron Delta Kappa Award for Outstanding Senior

Heidi Catherine Mueller, Health Promotion, Physical Education, and Sport Studies

Thomas H. Koltveit Award for Outstanding Student in Counseling and Guidance

Joan Anne Hartman

John Heldman Academic Achievement Award in Health Promotion, Physical Education, and Sport Studies

Misty Starr Smith

Clark F. Wood Award

Jody Lyn Smith, Health Promotion, Physical Education, and Sport Studies
Joseph Michael Berning, Health Promotion, Physical Education, and Sport Studies

Sherrill E. Brakmeier Award

Kelly Anne Zitzlsperger, Health Promotion, Physical Education, and Sport Studies

Joseph R. Trabue Award

Kristin R. Soldner, Health Promotion, Physical Education, and Sport Studies

Ellis J. Mendelsohn Award

Stavan Ramendra Bhatt, Health Promotion, Physical Education, and Sport Studies

Sue Hall Award

Robert Brent Batts, Health Promotion, Physical Education, and Sport Studies

Joe Wilkes Award for Outstanding Student Teacher

Donna Monroe, Early and Middle Childhood Education

Graduate Student Service Award in Occupational Training and Development Department

Keith Alan Hedgespeth

Outstanding Graduate Student in Occupational Training and Development Department

Roger Lyn Buskill

Master of Arts in Teaching Distinguished Performance Awards — Secondary Education

Angela Blair Coffey
Robin Dale Fleischer
Jessica R. Freeland
Amy Pardin Greenwood
Robin Anita Klein
R. Daniel Morgan
Jason Niles White

Master of Arts in Teaching Awards — Early and Middle Childhood Education

Outstanding Student in Early Elementary Education: Kristi Morris
Outstanding Student in Middle Grades Education: Susan Sherman

Outstanding Student in the Master of Education Program

Chantez Shaver, Secondary Education
Margaret Vinsel, Early and Middle Childhood Education

Degrees and Certificates 1997 – 98

Bachelor of Arts in Early Elementary Education

August 15, 1997

Beverley Neale Elder

Bachelor of Science in Early Elementary Education

August 15, 1997

Debra Macy Ater
Susan Renee Bumann
Patricia Lynn Decker
Shannon Faith Emmons
Amanda Kaye Green
Debra A. Howard
Misty Ann Judd
** Susan E. Keen
*** Claudine Nicole Montrie
Yolanda R. Richards
Adrian Kimbell Sanford
Stacy Renee` Vance
Tammi Kytina Yowell

December 16, 1997

Ronald Jones
Jeffrey Thomas Legg
Carrie Ann Warren Maddox

May 9, 1998

Melissa Steinmetz Connelly
Mary Louise Owens

Bachelor of Arts in Middle School Education

August 15, 1997

Christy Lynn Loughmiller

Bachelor of Science in Middle School Education

December 16, 1997

Toya Jean Brazley

May 9, 1998

Henry Travis Spalding

Bachelor of Science in Health Occupations Education

December 16, 1997

Eugene Purvis

Bachelor of Science in Occupational Education

December 16, 1997

* William Keoki Bertolucci

May 9, 1998

Robert Michael Hardley
Ernest F. Hiser Jr.
John David Reid

August 15, 1997

** Thomas Anthony Alford
** Robert Brent Batts
Hugh L. Browder Jr.
Angela M. Carter-Lanon
Norris Levi Evans Jr.
* Alec Francis Hagan
Timothy R. Hill
Edwin Lee Kidwell Jr.
* Jennifer R. Kidwell
* Patricia Ann Kowalczyk
** Terry Glenn Lewis
* Anade Evette Long-Jacobs
Alyson Leigh Lyons
** Linda S. Mitchell
Heidi Catherine Mueller
Angela Michelle Pendleton
* Earnest Edwin Dillon Pietrantoni
Debra Kay Pike
Donnie J. Reid
Carlos Alberto Rivas
* Michael R. Schultz
C J Sgro
Christopher W. Stuckey
Mary Michelle Sykes
Robert Nicholas Taylor
Christin Ann Thompson
Jeremy S. Tolle
Meredith Robinson Vail
Robert A. Wheatley

December 16, 1997

Jennifer M. Banic
Matthew Allen Berger
Michael Adam Bradley
LaToya Burns
Krista Kelly Dowell
Jason M. Gardner
Graig C. Hoffman
** Michael James Hofford
Laura Marie Holden
Stacy Lynn Hollis
* Wakeland Kealoha Kuamoo
Sherri Mabe
Monica Lynn Malloy
Angelique Janeen Mayo
Matthew Thomas McClure
* Ronald Joseph Myers Jr.
Aaren Micah Oeswein
Joseph Keith Ohr
Daniel Joseph Palmer
* Charlotte A. Rhine
Donald E. Ridgeway
* Thomas P. Russo
Bradley K. Schmied
Matthew S. Slyter
Robin Rachelle Spence
* Kurt R. Stridinger
* Connie B. Tate
Nick Nijaz Tojaga
Carroll Travis Tyler
* Kara Marie Vogelpohl
Lisa C. Vowels
Kelly Anne Zitzisperger

May 9, 1998

Angela Renee Adams
Twyla LaNette Edwards Akkerman
** Linda A. Altic
John H. Alvey Jr.
Rebecca Akers Andrada
Keith Brendan Anson
William David Beam II
* Nancy J. Bodner
Kendria Denise Braxton
Michael Thomas Bridwell
Angela Deanna Brown
** Terry D. Brown
* Mary Moore Calloway
Brian Scott Campbell
Betty Huddleston Clark
Jennifer Leigh Collins
Matthew C. Conway
Gary L. Croley Jr.
Susan Jaudon Dake
** Antonio S. daRosa
Deborah A. Dean
Carrie Ann DeBold
Misty Shantele Drake
** Holly Anne Ducote
** David F. Elder Jr.
* J. Tyson Evans
Craig Anthony Farmer
Freddie John Flaspoehler IV
Ryan Kristopher Floth
B. J. Flynn
** Robert Eric Gant
** Jennifer Karen Gruber
* William Erik Gunther
John D. Handley
Todd Hayden Henderson
Kenneth E. Hoerter Jr.
* Matthew C. Jamie
** Walter E. Jenks
** Darryl Eugene Jones
* Sherry Lynn Kirby
** Mary Linda Landis
Paul Donald Luckett
** John D. Luker
Salvatore F. Martelli
Markus L. Martin
Edmund Anthony Matthews
Robert Miles McCormick
Jon-Paul Moody
Mesia Beth Moore
Steve Andrew Morgan
Richard M. Nold
Brent Christopher Norton
* Angela Rene Nutter
Brenda Jo Oyler
Travis Newton Pitchford
Laura Ann Prieshoff
Damon Armando Ramirez
Todd Lee Ramsey
Nanette Sue Bivens Rickert
TinaGay Riddle
Tobias J. Roush
Quendy Jamelia Rucker
Jared Brett Shively
* Misty Starr Smith
** Kristin R. Soldner
* David L. Throckmorton
Elizabeth Ann Troutman
Tod David Vaught
Vincent Troy Whipple
* Michael E. Williams
David W. Willis
Trisha Ann Wolf
** Kathy Jo Woods
Carolyn Battle Wright
** Dale E. Zanchi

August 14, 1998

Kristin J. Banks
Felicia L. Breeding
Brian C. Buchanan
Casey K. Carwile
Therese A. Gehrke
Tara Johnson
Jennifer M. Maley
April Neumayer
Trisha A. Wolf

December 15, 1998

Marc A. Boswell
Odell Furtick Jr.
Don Keeling Sr.
Meredith R. Kirtley
Negussie Woldehanna
Francis E. Worland III

* With Honors
** With High Honors
*** With Highest Honors

School of Nursing

Prizes, Honors and Awards 1997 – 98

School of Nursing Award for Highest Scholarship

Shelley Adkins
Jennifer Doyle
Cynthia Fantoni
Krista Woods

Dean's Award for Excellence in Nursing

Stephanie Shewmaker
Nicole Sitlinger

Faculty Award for Professional Growth in Nursing

Sarah Adams
Carla Broderick

Nursing Alumni Association Award

Judith Waddell

Graduate Dean's Citation

Cynthia Emmick

Helen C. Marshall Award for Outstanding Leadership

Autumn Crowe

Nursing Award for Outstanding Service

Larry Brown

Omicron Delta Kappa Outstanding Graduating Senior Award

Stacey Brenzel

Metroversity Outstanding Adult Learner Award

Debi Chism

U.S. Army Spirit of Nursing Award

Amy Keener

Nursing Students' Award

Autumn Crowe

Inductions to Sigma Theta Tau International Nursing Honors Society

Heather Batovsky
Susan Baxter
Ed Bell
Linda Bensing
Melanie Berry
Jennifer Bratton
Tamara Bryson
Debi Chism
Mary Cleaver
Amanda Cohn
Penny Cook
Karen Courtney
Cynthia Emmicki
Cynthia Fantoni
Bridget Gary
Laura Harper
Gladell Hartman
Lisa Keown
Nicole McDonald
Kimberly Patro
Katie Roalofs
Donna Robinson
Suzanne Shane
Nicole Sitlinger
Debra Strotman
Shelly Turner
Deborah Williams

Nominations for Phi Kappa Phi all University Honor Society

Shelley Adkins
Shari Brindley
Melanie Berry
Jennifer Bratton
Shari Brindley
Jennifer Doyle
Cynthia Fantoni
Eve Hiatt
Lisa Keown
Susan Maxfield
Kimberly Patro
Donna Robinson
Krista Woods

Bachelor of Science in Nursing

August 15, 1997

Rose Marie Pistoia Abreu
Julie Grace Baatuma
Nancy Clark Crittenden
Delisha Marie Hairston
†† Kara Sue Haughtigan
JoAnn Henley
† Apreil Louise Jessup
Mona L. Mudd
Erin Kimberly Roper
Yolanda Gray Smothers

December 16, 1997

†† Leland Edward Bell
Heath Eric Burton
Kimberly Anne Chesser
Gretchen Marie Clayton
Anissa Marie Culler
Jennifer Dawn Gilmore
Glenn William Hagan
† Laura Lou Harper
Dedra Marie Hayden
Leslie Carol Lang
Tamara Doris Lloyd
Francis Joseph Morabito Jr.
Brian Keith O'Rourke
Scott Kendrick Phillips
† Catrice Marie Savage
Missy Lynn Seligman
Sherry May Shaw
Kim Espy Wright

May 9, 1998

Sarah Marie Adams
†† Shelley Lynn Adkins
† Courtenay Patricia Aguayo
† Heather Jo Batovsky
† Susan Kristin Baxter
† Linda Marie Bensing
† Melanie Ann Berry
†† Jennifer Leigh Bratton
Stacey Lyn Brenzel
†† Shari Westrick Brindley
Larry William Brown
† Tamara Michelle Bryson
Burton, Susan Tehjen
Marcella Lynn Butler
Nichole F. Campbell
† Debi Lynn Chism
† Mary June Cleaver
† Amanda Gail Cohn
Penny L. Cook
Nicole D. Correa
Karen Louise Courtney
Autumn Rachelle Crowe
Bridget Theresa Dawson
Rossybell S. Diaz
Rebecca Sue Downs
Suzanne Bernadette Eckhardt
Christopher c. Ehrler
†† Cynthia J. Fantoni
Bridget Elise Gary
Gayle Margaret Griggs
† Katherine Y. Hensler
†† Eve Sevier Hiatt
Darlene Ann Hitechew
Amy L. Hoyle
Carmelita Yvette Jackson
Martha Jane Keabler
Amy R McCue Keener
Anthony Louis Kelty
† Lisa M. Lewis Keown
Dora A. Lander
Joshua Joseph Leake
Nancy Lynn Mattingly
† Susan Christie Maxfield
† Amanda Lynn Mayer
Carrie Susan McCall
† Nicole Lea McDonald
Jennifer Lynn Miles
Alisa Marie Minogue
Martha L. Monnette
Anna Katherine Morris
Kimberly Monique Mosley
Christopher Hillary Murphy
Lisa Kaufman Nakos
Nitesh Gopalji Patel
† Kimberly Lynne Patro
Jennifer Leigh Pepper
Amy Marie Reed
Katherine Elizabeth Roalofs
†† Donna Carolyn Robinson
† Angela T. Rohleder
Cathy Sue Sanford
Catherine Suzanne Shane
† Stephanie Jo Shewmaker
Marleen Scott Simon
Mari Kristine Sledge
Angela Lynn Taylor
Yvonne Denise Thomas
† Shelly Ann Turner
Janeen Denise VanVactor
Cheryl Jill Willett
Nathan Keith Wilson
†† Krista Dawn Woods
Tammy Gossett Wortham
Natalie V. Zelichenok

August 14, 1998

Jacqueline M. Best
Sherri L. Selby
Jennifer L. Strohman

December 15, 1998

Carol J. Cain
Billie Jo Kramer

School of Allied Health Sciences

Prizes, Honors, and Awards 1997 – 98

Honor Society of Phi Kappa Phi
To be announced at convocation

Omicron Delta Kappa Outstanding Graduating Senior Award
Emily H. Reynolds

Letitia S. Kimsey Award
To be announced at convocation

Marie M. Keeling Professional Leadership Award
To be announced at convocation

Clinical Laboratory Managers Association Scholarship
To be announced at convocation

Clinical Pathology Associates Student Award
To be announced at convocation

Mallinckrodt Award of Excellence
Shelly Denise Davis

Professional Excellence Award in Physical Therapy
To be announced at convocation

Richard H. Swigart Award
To be announced at convocation

Ronald G. Goebel Memorial Scholarship Award
Brad Alexander Nuss
Dawn Marie Jones

Joint Review Committee On Education in Radiologic Technology Award for Excellence
Dawn Marie Jones

Nettie G. King Award for Professionalism
Brad Alexander Nuss

Frank E. Lane Academic Achievement Award
Glen Eric Thompson

Mallinckrodt Award for Clinical Excellence
Erin Layne Guy

Lambda Beta National Honor Society for the Profession of Respiratory Care
To be announced at convocation

Degrees and Certificates 1997-98

Bachelor of Health Science in Cardiopulmanary Science

December 16, 1997

Nicholas Armand Bell

May 9, 1998

Michele Marie Zapchenk

December 15, 1998

Mellisa A. Bond
Jon Michael Gaslin
Terika L. Jarrett
Tiffani Q. Malone
Angela D. Young

Bachelor of Health Science in Clinical Laboratory Science

December 16, 1997

* Patricia Norris Hubbuch
Jennifer L. McGregor

August 14, 1998

Patricia A. Bryan
Mychan K. Nguyen
Van H. Su

Bachelor of Health Science in Cytotechnology

May 9, 1998

*** Rebecca R. Davis
*** Lisa Carol DeVary
Peter D. Sherek
*** Robert S. Stumler

Bachelor of Health Science in Nuclear Medicine Technology

May 9, 1998

Lori Heather Chilton
*** Cheryl R. Covington
*** Shelly D. Davis
** Timothy J. Hale
Christie Kay Hatton
De Ette M. Mann
Sara V. Mayer
Aloris F. Owens
* Robert Jason Priar
Christopher R. Tobias
** Chris Luong Quoc Tran
** Eric Matthew Wheatley

Bachelor of Health Science in Physical Therapy

December 16, 1997

** Kay Lynn Blackwood
Kathy Lynn Braaten
Norman Lee Bradsher
*** Charles M. Clark Jr.
* Kelly M. Croghan
Kimberly Rae Davis
*** Jennifer Annette Dean
* Jean Frances Deignan
Lynne Grawemeyer Ellingsworth
Susan Eviston-Dunn
R. Todd Hancock
James Austin Hawkins
*** Dianna Robin Jackson
John Matthew Janes
* Amy Jean Mercer
Cindy Michelle Logsdon Mosher
Wendy A. Mullins
* Gerry Anne Murphy
*** David Philip Rhoads
* Lori S. Roby
Elizabeth Hite Rogers
Phillip Scott Ross
* Mary Elizabeth Schneider
Judy L. Tackett
Rhonda Lynn Thurman
** Kelly Joy Tubbs
** Shaun C. Tubbs
Shannon Nicole White
* Sonia Nicole Young

May 9, 1998

Daniel R. Boone

December 15, 1998

Kimberly A. Abell
Elizabeth S. Caudill
Doreen B. Cleary
Wende J. Coble
Lauren K. Cole
JaiAnn Fowler
Lisa G. Fambrough
Paul J. Frederick
Elizabeth S. Hancock
Jonathan G. Holland
Nicole S. Lee
Pamela L. Logsdon
Tiffiney C. Mattingly
Katherine T. Moore
Robin L. McNeill
Sheryl M. Mullins
Kendall B. Napier
Julie L. Purcell
Michael L. Roberts
William B. Sanders
Michael D. Shircliff
Elly M. Suttles
Garry L. Tucker
Julie M. Walker
Kimberly L. Wheatley

Associate of Health Science in Radiologic Technology

August 15, 1997

Rhonda Teresa Pettigrew
Lester Eugene Wilkerson, Jr.

December 16, 1997

Melanie Kay Knight

May 9, 1998

** April Dawn Bowman
*** Joseph F. Boyle
** Sharon Elizabeth Bracey
Brian W. Breeding
*** Shannon Marie Burton
Joyce Ann Fortwengler
** Erin Layne Guy
Charlene Jennings Hardin
* Terra L. Hardin
** Dawn Marie Jones
Matthew Wade Moore
Brad Alexander Nuss
** Sharon E. Scott
Jennifer Ann Sigdestad
** Donna Joellen Sorrell
*** Glenn Eric Thompson
** Joseph Thomas Woods

August 14, 1998

Jill Lyn Rowley

Associate of Health Science in Respiratory Therapy

May 9, 1998

** Kristi Dawn Hayes
Kathleen Anne Merimee
Charlotte Yvette Smith
James Gregory Trowbridge
** Ginger Marie Wallace
Tawana Kaye Wooldridge

August 14, 1998

Katina Denise Griffith
Nikki Lee Hall
Chad L. Morgan
Rebecca S. Sears
Megan A. Villines
Shannon Michelle Welty

* *With Honors*
** *With High Honors*
*** *With Highest Honors*

Certificate in Clinical Laboratory Science

August 15, 1997

* Trina Lynn Collins
*** Marty Cook
Linda Jean Creal
*** Heather L. Deal
Kimberly Dawn Noelle Fischer
** Robin Lynn Fisher
Karen Lynn Kute
Jill Marie Strehl

December 16, 1997

Elizabeth Hope Gordon
Margaret Lee Lush
Lori R. Mohr
*** Amy Lynn Mudd
Jennifer Nicole St. John
Jason Conrad Stevens

May 9, 1998

Kathy R. DeBartolis
Benjamin Elijah Hill

Certificate in Cytotechnology

May 9, 1998

Tony Lee Goodman
* Kelly Marie Goodrich
*** Kimberlie A. Hearn

Graduate School

Prizes, Honors and Awards 1997 – 98

The Guy Stevenson Award for Excellence in Graduate Studies

Janice M. Butters

The John Richard Binford Memorial Award

Guofen Karen Zhu

The John M. Houchens Prize

Elizabeth Anne Salazar Jackson

The Manuel Schwartz Award

Yu Miao

The Richard L. Barber Award for Excellence in Graduate Study in Philosophy

Christopher Joseph Poché

The Graduate Dean's Citations

Shawnita Adams
Renae A. Adrian
Mohamed Nooman Ahmed
Joseph Michael Berning
Jennifer Lynne Bobbitt
Janice M. Butters
Cynthia Jo Emmick
Karen Alexander Fearing
Letitia Cope Hochstrasser Fickel
Michael C. S. Fosbury
Lucy M. Hanson
Elizabeth Anne Salazar Jackson
Regina Bridghette Lang
Irfan Shabbir Karachiwala
Elizabeth Marks LeMay
April Denise Marshall
Rod Andrew Miller
Lucille Leah Motta
Michelle Marie Newton
Cynthia A. Odell
Dan Rechter
Marc Rice
Janet Schlitter
Caroline Schwartz-Gibson
Gregory E. Smith
Ke Chang Wang
Li Juan Wang
Charlotte R. Wood
Guofen Karen Zhu

Elections to Phi Kappa Phi National All University Honor Society

Martha Alice Abbott-Moore
Renae A. Adrian
Mohamed Nooman Ahmed
Susan Alvey Akaydin
Stephen Richard Armbrust
Randolph David Arnold
Melayne Elizabeth Arnold
Anne Marie Verayo Asuncion
Penelope Back
Pamela Jane Barnsfather
Deloris Smith Bass
Pamela Ann Benham
Joseph Michael Berning
Shannon Kennedy Bischoff
Morgan Alexander Broadhead
Rebecca Mayo Brodarick
Andrew John Brothers
Stacy A. Bryant
Teresa J. Buky
Roger Lyn Buskill
Janice M. Butters
Sheroll Seelye Carby
Bridget Amy Carpenter
Sabine Carraud
Anna Marie Carson
Amy Lynn Casto
Karin Chilton
Tomasz Jan Cholewo
Jo Ann Circosta
Kerry Jean Conklin
Michael Luke Corcoran
Wesley Ward Curtis
Janet Sanders Davenport
Jeremiah J. Davis
Denise Lynn Deatrick
Sabine Defilippo
Amy Jean Downard
Jennifer Lynn Doyle
Lucas Wayne Doyle
Tamara Lynn Driskell
Ellisa Mozelle Earley
Wynn Meagher Egginton
Jason Alan Eltrevoog
Alice Lorine Falk
Julie Marie Fantin
Karen Alexander Fearing
Henry J. Felch
Letitia Cope Hochstrasser Fickel
Wendy Balleisen Finger
Andrew Blake Fisher
Michael C. S. Fosbury
Bogdan Rafal Gapinski
Erin Corine Gary
Carla Denise Ginn
Amy Partin Greenwood
Anne Griner
Elizabeth Craig Hall

Lucy M. Hanson
Lenora S. Hay
Shannon Michelle Heheman
Michael Heinzelmann
Elizabeth Rebecca Henry
Geoffrey Hobin
Rebecca Jo Hudson
Terry M. Hume
Kristie Leigh Jackson
Todd M. Johnson
Andrea Dane Jones
Ryan Avery Jones
Thomas Paul Kalb
Christy Jo Kane
Teresa Taylor Karem
Christos Katsanos
Lowe Linette Keeling
William Duane Kenney
Robin Anita Klein
Paula Kort Kommor
Christopher R. Leahy
Margaret Jo Leake
Amy Jeanne Lehman
Elizabeth Marks LeMay
Marcia Louise Lemon
Linda Muller Lewis
Margaret M. Lewis
Susan Lynn Lile
Zhi-Min Liu
Shary Lynne Loewy
Judy Lynne Logsdon
Wanda D. Long
Shelly D. Loyall
Margret P. MacDougal
Margret P. MacDougal
Tamani Madi
Judith Susan Marco
April Denise Marshall
John Franklin Martin
Jane Mathison-Fife
Sarah Patton McNabb
Sara Tackett McNeely
Anna Lee Meade
Oswaldo Enrique Narvaez Mejicano
Sharon M. Mooney
Cynthia Lee Moore
Monika Moser
Marco Antonio Espinoza Munoz
Julie Wynn Murray
Teresa L. Neel
Michelle Marie Newton
Sarah Louise Nordmann
Susan M. Nowicki
Sarah Cohen O'Koon
Peggy Anne O'Neill
Cynthia A. Odell
Richard J. Onders
Niraj Chandrakant Patel
Ian S. C. Patrick
Jill Marie Pawlicki
Joyce Conway Pearce
Katherine N. Peebles
Hans Merritt Petersen
Royalty Carey Pethick
Shannon Leigh Phlegar
Christopher Joseph Poche
Michael B. Pond
Melissa Ray Powell
Narayanan Ramanathan
Dan Rechter
Tracy Michelle Taylor Reed
Debra Smith Renard
Laura Ogles Rhea
Christine Rich
Elizabeth Campbell Rightmeyer
Cynthia Privette Ross
Mary S. Sachs
Janet Schlitter
Arthur Schneider
Caroline Schwartz-Gibson
Theresa L. Seitz
Cheryl Ann Shaheen
Sheryl Taylor Shields
Rebecca Lynn Shultz
Jody Lyn Smith,
Timothy W. Smith
Tina Davis Chitwood Smith
Veronica Hinton Hudson Smith
Joan Marie Sparks
Mahesh Kumar Srinivasan
Joseph M. Stawick
Peggy Jan Stone
Mary Brown Straney
Sheryl Betz Strong
Sonja Premyra Svihla
Leslie Ann Texas
Maribeth Thomas
Tammy S. Thomson
David Xavier Thurmond
Graham Michael Troop
Wade Dennis Tucker, Jr.
Susan Kathleen Tuttle
Lise-Marie Vannostrand
Joseph Allen Vincent
Mark P. Wachowiak
Ke Chang Wang
Diana J. Watson
Beverly Joanne Webb
J. Anne Wells
Leila Elizabeth Wells
Dawn M. Wheeler
Donna M. Wiech
Andrea Lynn Wright
Guofen Karen Zhu
John R. Zsido
Veronica Santopolo Zsido

Degrees and Certificates 1997 – 98

Doctor of Philosophy

August 15, 1997

Patricia Yan-Yan Tse Coxon
Microbiology and Immunology; Professor Richard D. Miller
Dissertation: *The Interaction of Legionella Pneumophila with Human Monocytes and Endothelial Cells: The Role of Protein Phosphorylation and Actin I Phagocytic Uptake*

Sue Han
Pharmacology and Toxicology; Professor Laurence A. Carr
Dissertation: *Regulation of the Dopamine Neuronal Transporter in the Striatum*

Richard Kelly Kessler
Environmental Biology: Professor James H. Thorp
Dissertation: *The Functional Importance of Shoreline Habitats to Fishes of the Ohio River*

Mary Manlei Li
Pharmacology and Toxicology; Professor Avital Schurr
Dissertation: *Global Cerebral Ishemia and Neuroprotection*

Damon A. Miller
Computer Science and Engineering; Professor Jacek M. Zurada
Dissertation: *Dynamic Complexity Reduction of Multilayer Feedforward Neural Networks*

Stephen Roy Pruett
Chemistry; Professor N. Thornton Lipscomb
Dissertation: *Copolymerizations and Structural Properties of Divinyl Monomers*

Li Juan Wang
Anatomical Sciences and Neurobiology; Professor Fred J. Roisen
Dissertation: *The Ganglioside GM1 Enhances Neuritogenesis by Modulatins the Interaction of Microtubules and Microfilaments through a Map2 Dependent Mechanism*

Chris A. Whiteside
Microbiology and Immunology; Professor Faye E. Austin
Dissertation: *Identification and Molecular Characterization of a Superoxide Dismutase of Borrelia Burgdorferi*

Guofen Karen Zhu
Biochemistry; Professor William W. Young, Jr.
Dissertation: *Dimerization, Proteolytic Release of a Soluble Form, and Activity of ?1, 4 N-acetylgalactosaminyltransferase*

December 15, 1997

Mohamed N. Ahmed
Computer Science and Engineering; Professor Aly A. Farag
Dissertation: *Novel Image Segmentation and Registration Algorithms for the Study of Brain Structure and Function*

Jian Chen
Chemistry; Professor Arno F. Spatola
Dissertation: *Diversified Approaches to Ionophoric Peptides*

Diane Russell El-Rouaiheb
English/Rhetoric and Composition; Professor Julia Dietrich
Dissertation: *Argumentation as Self-Negotiation (Re) Considering Argument for the Feminist Classroom*

Paul R. Gaddie
Industrial Engineering; Professor Waldemar Karwowski
Dissertation: *Psychophysical Lifting Limits: A Comparison of Concepts, Lifting Motion Characteristics, and the Effects of Noise*

Michael Heinzelmann
Physiology and Biophysics; Professor Frederick N. Miller
Dissertation: *Activation of Monocytes by Neutrophil-Derived Heparin Binding Protein*

Ku-Jung Hung
Chemistry; Professor W. F. Huang
Dissertation: *Positron Spectroscopy Studies of Zeolites*

James Earl Hurst
Environmental Biology; Professor Ronald D. Fell
Dissertation: *The Use of High Intensity Resistance Exercise in Prevention of Skeletal Muscle Atrophy Induced by a Simulated Microgravity Environment*

Holly M. Irwin-Chase
Experimental Psychology; Professor Barbara M. Burns
Dissertation: *Developmental Studies of Attention-Sharing and Attention Allocation*

Elizabeth Anne Salazar Jackson
Clinical Psychology; Professor Suzanne Meeks
Dissertation: *The Relationship Between Life Events and Mental Health Functioning of Severe Mental Illness*

E. David Jansing
Computer Science and Engineering; Professor Darrel L. Chenoweth
Dissertation: *Feature Extraction and Edge Detection Using a Fractal-Based Metric*

Steven Thomas Johnson
Clinical Psychology; Professor Robert G. Meyer
Dissertation: *The Lost Pleasure of Life: A Developmental Perspective*

Thomas George Jones
Environmental Biology; Professor William Pearson
Dissertation: *A Faunal Inventory of Subterranean Streams and Development of a Cave Aquatic Biological Monitoring Program Using a Modified Index of Biotic Integrity*

Emiko Lynn Kreklau
Pharmacology and Toxicology; Professor Y. James Kang
Dissertation: *Cross-Resistance to Adriamycin in Cadmium-Resistant Human Lung Carcinoma A549 Cells*

Rena Li
Anatomical Sciences and Neurobiology; Professor Rif S. El-Mallakh
Dissertation: *Na,K-ATPase and Bipolar Illness*

Peter Verlus Lindeman
Environmental Biology; Professor Paul A. Bukaveckas, Co-Director
Professor David S. White, Co-Director
Dissertation: *Effects of Competition, Phylogeny, Ontogeny, and Morphology on Structuring the Resource Use of Freshwater Turtles*

Timothy Arthur Lines
Clinical Psychology; Professor Suzanne Meeks
Dissertation: *Family Environment and the Symptomatology of Schizophrenia*

Zhimin Liu
Chemical Engineering; Professor Pradeep B. Deshpande
Dissertation: *CMPC Control of Solution Polymerization of Methyl Methacrylate in CSTR*

John Franklin Martin
Art History; Professor Jay Kloner
Dissertation: *Sir Edward Burne-Jones's The Legend of St.George and the Dragon: A Neoplatonic Quest*

James Richard Prather
Experimental Psychology; Professor Edward A. Essock
Dissertation: *Phenomenological Cue Effects on the Class II Oblique Effect*

Christine Vaeth Rich
Chemistry; Professor K. Grant Taylor
Dissertation: *1. Carbenoids with Neighboring Heteroatoms: Carbenoids of the CIS and Trans 1-Methoxybicyclo [10.1.0]Tridecane System*
2. Synthetic Approaches toward 2-Aldehydo-?-D-Fructofuranosides

Kornelia Ann Torbahn
Clinical Psychology; Professor Stanley A. Murrell
Dissertation: *Interpersonal Rigidity and Intensity in Personal and Interpersonal Adjustment*

Phillip Donovan Voegel
Chemistry; Professor Richard P. Baldwin
Dissertation: *New Electrode and Cell Designs for CEEC*

Runtong Wang
Chemistry; Professor Mark E. Noble
Dissertation: *Synthesis, Reactivity and Structural Studies of Dimolybdenum(V) Complexes with Sulfur Oxides, Disulfide and Oxide Bridges*

Edward Joseph Winner
Environmental Biology; Professor Joseph M. Steffen
Dissertation: *NADPH: Quinone Oxidoreductase Quantification in Primary Rat Hepatocytes, Human Hepatoma Cells and Cultured Human Peripheral Leukocytes After Exposure to Industrial Acrylates, Phenolics and Metals*

Quiang Wu
Pharmacology and Toxicology; Professor Nicholas Delamere, Co-Director
Professor William M. Pierce, Co-Director
Dissertation: *Studies of Carbonic Anhydrases and Intracellular pH Regulation in Non-Pigmented Ciliary Epithelial Cells*

Ruoyi Wu
English /Rhetoric and Composition; Professor Hildy Miller
Dissertation: *Genre/Culture Relations: Self-Presentation in Autobiographical Writing of ESL Students*

Fang Yan
Anatomical Sciences and Neurobiology; Professor Barbara J. McLaughin
Dissertation: *Molecular Mechanisms Underlying Phagocytosis in the Retina*

Lan X. Zu
Biochemistry; Professor Mark D. Brennan
Dissertation: *Mapping Quanitative Trait Loci Influencing Verbal Ability*

May 9, 1998

Elizabeth Fay Basham
English/Rhetoric and Compostion; Professor Julia C. Dietrich
Dissertation: *Organizing Discourse under a Different 'Sign': A Study of Irigarayan Philosophy and Lesbian Theological Texts*

John Edward Burden
Chemistry; Professor Arno F. Spatola
Dissertation: *Design Synthesis and Structure-Activity Relationships of a Series of Cyclic Opioid Peptides*

Sreenivasa R. Chinni
Biochemistry; Professor Douglas D. Taylor
Dissertation: *Identification of Cathepsin D as a Tumor Associated Antigen in Ovarian Cancer and Mapping of Antigenic Epitopes*

Susan Connors
Clinical Psychology; Professor John C. Birkimer
Dissertation: *Effects of the Interaction Process Verbal Intelligence, Life Experiences on Individual Coping Style*

Gary Noel Cox
English/Rhetoric and Composition; Professor Mary Ellen Rickey
Dissertation: *An Investigation of the Historical Warrants for the Oral/Literate Paradigm*

Wynn Meagher Egginton
English/Rhetoric and Composition; Professor Julia C. Dietrich
Dissertation: *The Negotiation of Authority in 'Empowering' Classrooms: Case Studies of Composition Instructors*

Richard Wayne Fitch
Chemistry; Professor Frederick A. Luzzio
Dissertation: *I. Ultrasound Promoted Organic Transformations*
II. Tandem Nitroaldol ("Double Henry") Routes to Histrionicotoxin

Daquan Gao
Chemistry; Professor Donald E. Williams
Dissertation: *Intermolecular Force Field Development and Crystal Structure Prediction*

Tesham Gor
Industrial Engineering; Professor Suraj M. Alexander
Dissertation: *Fault Detection and Diagnosis Via Multiresolution Analysis*

Ilkka Tapio Ikonen
Industrial Engineering; Professor William E. Biles
Dissertation: *A Genetic Algorithm for a Three-Dimensional Non-Convex Bin Packing Problem*

Rose Marie Isgrigg
Biology; Professor William S. Davis
Dissertation: *Reproductive Patterns in Taxa of Malacothrix (Asteraceae: Lactuceae) Endemic to the California Islands, California*

Irfan Shabbir Karachiwala
Computer Science and Engineering; Professor James H. Graham
Dissertation: *Visualizing the Performance of Distributed Discrete Event Simulation*

Melinda Lee Kreth
English/Rhetoric and Composition; Professor Debra S. Journet
Dissertation: *What Does Writing Matter to Engineering? Learning/Writing Experiences of Engineering Co-op Students*

Susan G. Leavenworth
Clinical Psychology; Professor Robert G. Meyer
Dissertation: *A Correlational Study of Dissimulation and Psychopathy in a Forsenic Population*

Wookgee Lee
Industrial Engineering; Professor Waldemar Karwowski
Dissertation: *A Neuro-Fuzzy Model for Predicting Date EMG Magnitude of Trunk Muscles due to Manual Lifting Tasks*

Damon Joseph Logsdon-Conradsen
Clinical Psychology; Professor Janet Woodruff-Borden
Personality and Suicidal: The Contribution of Personality to Suicidality

Susan Carol Logsdon-Conradsen
Clinical Psychology; Professor Anne Marie Albano
Dissertation: *Family Interactions in Adolescents with Social Phobia*

Duane Emerson Lundy
Experimental Psychology; Professor Michael R. Cunningham
Dissertation: *The Role of Different Types of Humor and Physical Attractiveness in Romantic Preferences*

Kristopher G. Maier
Physiology and Biophysics; Professor John C. Passmore
Dissertation: *Dysfunction of Mitogenic Signaling Pathways in Renal Cells Associated with Aging*

Paul J. Matheson
Physiology and Biophysics; Professor Gary L. Anderson
Dissertation: Adenosine-Mediated Nitric Oxide in Absorptive Intestinal Hyperemia

Jane Mathison-Fife
English/Rhetoric and Composition; Professor Debra S. Journet
Dissertation: *Cultural Critique, Rhetorical Positioning, and Student Writing in the Composition Classroom*

Jason S. McCarley
Experimental Psychology; Professor Zijiang He
Dissertation: Efficiency in Three-Dimensional Perceptual Organization

Rod Andrew Miller
Art History; William Morgan
Dissertation: *Jens Fredrick Larson and American Collegiate Georgian Architecture*

Cynthia Lee Moore
English/Rhetoric and Composition; Professor Beth A. Boehm
Disseration: *Re-Writing the Academy: Issues of Voice, Identity, and Authority in the Feminist Composition Class*

Amy E. Moseley
Biochemistry; Professor William L. Dean
Dissertation: *Na, K-ATPase Isoform Expression in Mammalian Lens*

K. Paul Nesselroade, Jr.
Experimental Psychology; Professor James K. Beggan
Dissertation: *Understanding Object Enhancement: A Comparison of Two Models*

Peggy Anne O'Neill
English/Rhetoric and Composition; Professor Brian Huot
Dissertation: *Writing Assessment and the Disciplinary Formation of Composition*

Susan Olson-Allen
Urban and Public Affairs; William Morgan
Dissertation: *Coming Full Circle: The Evolution of Twentieth Century Architecture as Reflected in Columbus, Indiana*

Jennifer Ellen Slate
Environmental Biology; Professor R. Jan Stevenson
Dissertation: *Inference of Present and Historical Environmental Conditions in the Everglades with Diatoms and Other Siliceous Microfossils*

Veronica Hinton Hudson Smith
Industrial Engineering; Professor Waldemar Karwowski
Dissertation: *Economic Justification of Ergonomics*

Elisabeth Pelcher Tobin
Urban and Public Affairs; Professor Steven G. Koven
Dissertation: *Interest Groups and the Failure of Health Care Reform: A Study of the Kentucky Health Care Reform Initiative*

Ke Chang Wang
Computer Science and Engineering; Professor Peter B. Aronhime
Dissertation: *Theorems for Design Enhancement of Current-Mode*

Long Wang
Environmental Biology; Professor Michael H. Perlin
Dissertation: *Differential Gene Expression during the Life Cycle of Microbotryum Violaceum, a Dimorphic Plant Pathogen*

Qiuping Wang
Chemistry; Professor K. Grant Waylor
Dissertation: *1. Studies on 1-methoxycyclonona-1,2-diene: Its Synthesis, Characterization and Isomerization*
2. A Search for a Stereoselective and Versatile Methodology for Synthesis of C-sucrose, C-glycosides and Congeners

Yang, Yung-Nien
Industrial Engineering; Professor Dar-Jen Chang
Dissertation: *A Prototype Integrated Manufacturing Cost Estimating System*

Qian Zhang
Chemistry; Professor K. Grant Taylor
Dissertation: *Part 1. Methoxyallene Chemistry. Isomerizations and Oligomerizations*
Part 2 .Alpha Mannosidesd as Bacterial Antiadhesions

* *With Honors*
** *With High Honors*
*** *With Highest Honors*

† *Cum Laude*
†† *Magna Cum Laude*
††† *Summa Cum Laude*

Qianwen Winnie Zhang
Chemistry; Professor Richard J. Wittebort
Dissertation: *Double and Triple Nuclear Magnetic Resonance Studies for Structural Determination of Solid Biomolecules*

Yong Ming Zhang
Anatomical Sciences and Neurobiology; Professor Michael J. Voor
Dissertation: The Influence of Fusion to the Lumbosacral Spine and Adjacent Motion Segment

Hongli Zhao
Physiology and Biophysics; Professor Irving Joshua
Dissertation: *Effect of Endothelin on Regulation of Vascular Resistance in Normal and Deoxycorticosterone-Acetate Salt Hypertensive Rats*

August 14, 1998

John Edward Ryan Jr.
Lauren Sewell

Doctor of Education

August 16, 1997

William Gary Pack
Educational Administration; Professor Everett Egginton
Dissertation: *A Historical/Evaluative Case Study of the Impact of Kentucky's High School Restructuring Task Force*

Elizabeth Campbell Rightmyer
Supervision; Professor Gordon C. Ruscoe, Co-director
Professor Ric A. Hovda, Co-director
Dissertation: *Developmentally Appropriate Practice in the Primary Grades An Investigation into Children's Natural Interests and Abilities*

John O. Sivley
Counseling and Personnel Services; Professor Kathleen M. Kirby
Dissertation: *A Comparison of Personality Characteristics between Juvenile Sex Offenders and Delinquent Non-Sex Offending Adolescents*

Joseph Mack Smith
Educational Administration; Professor John L. Strope
Dissertation: *Searching Residence Halls in Public Colleges and Universities in the United States: An Analysis of Institutional Search Policies*

December 16, 1997

Sana Sabeel Al-Belushi
Supervision; Professor Gordon C. Ruscoe
Dissertation: *An Examination of the Reasons Science Students Outperform Arts Students in the English Language National Certificate Examination in the Sultanate of Oman*

James Holiday Bonner
Supervision; Professor Stephen Miller
Dissertation: *Violence Prevention and Conflict Resolution Education in U. S. Public Schools: A Fifty State Survey*

Janice Mary Butters
Educational Administration; Professor Paul A. Winter
Dissertation: *Practice Pattern Preferences of Dental Students: The Effects of Student Gender, Year of Dental Study, and Practice Arrangement*

Robert Bruce Fane
Counseling and Personnel Services; Professor Kathleen Kirby
Dissertation: *The Effect of Structured and Unstructured Group Therapy on the Anger and Attitudes of Domestic Violence Perpetrators*

Michael R. Harris
Educational Administration; Professor Paul Winter
Dissertation: *Reverse Transfer Students in the Kentucky Community College System*

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Counseling and Personnel Services; Professor Patrick H. Hardesty
Dissertation: *Factors Predicting the Premature Termination of Treatment of Battered Women in an Outpatient Community Center*

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Educational Administration; Professor Richard K. Crosby
Dissertation: *Communication, Trust, and Organizational Change at a Manufacturing Facility: A Critical Incident Technique Analysis*

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Supervision; Professor Betty Lou Whitford
Disertation: *An Ethology of Teacher Community in a High School Social Studies Department*

Lenora S. Hay
Supervision: Professor Betty Lou Whitford
Dissertation: *Student Voices: A Study of High School Students' Perceptions of Their Empowerment in School*

Matt L. Garlove, Jr.
Counseling and Personnel Services; Professor Pedro R. Portes
Dissertation: *An Assessment of Rehabilitation Variables Related to Head Injury*

Michael C. Hoisch
Educational Administration; Professor Mike A. Boyle
Dissertation: *The Intrinsic and Extrinsic Motivational Factors in Retaining Human Resource Development Professionals in Business*

Vioulett Aflaki Hunn
Educational Administration; Professor Joseph M. Petrosko
Dissertation: *An Analysis of the Effects of Faculty Attitudes, the Reward System, Support Services, and Time on Faculty Use of Information Technology in the Teaching-Learning Process*

Elizabeth Ann Walter McKune
Counseling and Personnel Services; Professor Michael J. Cuyjet
Dissertation: *The Effect of Resident Assistant's Demographic Factors and Attitudes about Alcohol on Decisions to Enforce Alcohol Policies*

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Educational Administration; Professor Paul A. Winter
Dissertation: *Teacher Reactions to School Council Member Job Descriptions: The Effect of Council Job Attributes, Principal Council Role, and School Level*

Sheryle Nussbaum
Supervision; Professor Robert N. Ronau
Dissertation: *The Changing Beliefs and Practices of Six New Mathematics Teachers*

Saundra Kay Warren Savells
Supervision; Professor G. Keith Bayne
Dissertation: *A Comparison of Disaggregated Middle School Student Attitudes about Careers and Methods of Instruction Using the Jefferson County Schools' Family and Consumer Science Curriculum*

William Alan Wells
Educational Administration; Professor Gordon C. Ruscoe
Dissertation: *Influences on Student retention Rate in Kentucky Schools*

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Heather Bass Skaggs
Ford Tate Smith
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Janet Schlitter

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Master of Science

August 15, 1997

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Rajesh Purshotam Ahuja
Ralph Hamilton-Boyd Anderson
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Michael Stephen Gossman
Yunxia Hu
Shi Huang
Xu Jianming
Peter V. Kochunov
Tina M. Lentz
Nicole Lesley Leonard
Zhong Liu
Somkiat Luengpailin
Robert L. Mattioli
Rajendra Prasad Pakala
Niraj Chandrakant Patel
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Jill Diane Simonson
Hiram Clark Snowden
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W. Christopher Ward
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Jing Li
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Qing Ye

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Mahmoud Mohamed Abd El-Hafez
Osama Hosny Abd El-Hameed
Hani Mohamed Abd El-Salam
Amir Sidahmed Abdalla
Ahmed Mohamed Abdel-Latif
Seham Saber Aly Abdel Wahab
Hadeel M. Abdel-Nabi
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Teresa J. Buky
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Mei-Yun Chuang
Katherine Ashleigh Clark
Shannon Michelle Clay
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Demian, Ramez Safwat
Terry A. DeWitt
John R. Dodge
Elizabeth Andrus Douthitt
Lucas Wayne Doyle
Tamara Lynn Driskell
El-Faycumy, Sherif
Martin Lynn Fair
Alice Lorine Falk
Kristy Marie Flaspoehler
Andrew Damon George
Choon-Teck Goh
Kimberly Lynn Gray
Michael A. Gregory
Mohamed Farouk Harraz
Hassan, Mohamed Abdallah
David Alan Hasselbacher
Russell Milburn Howard
Blaine Alan Hubbuch
Pamela Marie Hubrich
Rebecca Jo Hudson
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Wesam Mohamed Khallaf
M. Virginia Kirkland
Ayman Malek Kohail
Douglas Wade Larson
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Menglin Lian
Ji-Tzuoh Lin
Mabrouk, Marwa Farouk
Rajkumar Madhavan
Mahmoud, Samer Abd EL-Wahab
Mahmoud, Tamer Mohamed
Erik Robert Mann
Melanie J. Martin
Tony Edward Mathis
Mohamed, Khaled Wagdy
Tamer Mohamed Mohamed Mostafa, Tarek Saleh
Julie Wynn Murray
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Noamany, Mohamed Farouk
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Todd M. Patton
Elizabeth Wallin Pawlak
Mary Margaret Pearson
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Seana Lynn Petri
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Roberta L. Raffa
Ragab, Tamer Mahmoud
Vinodev E. Rajasekaran
Narayanan Ramanathan
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William J. Sandman III
Brenda Lynn Scheel
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Surachai Siriarcharrungroj
Traci Lynn Smith
Daniel Aaron Sparks
Robert Joseph Stanz
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Sonja Premyra Svihla
Ayman Ahmed Tawfik
Tawfik, Basem Nazih Mohamed
Tohamy, Tamer Mohamed
Takayuki Tsuchiya
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Tracey Michelle Vest
Joseph Allen Vincent
Michele Cary Lawrence Waldmann
Jessica Susan Walker
Hong Wang
James Richard Watkins II
Athisarn Wayuparb
Shannon Leigh Whitaker
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Yassin, Magdy Mohamed Adel
Yousef, Medhat Ahmed
Zaki, Mohamed Mohamed
Weihua Zhang
Changcheng Zhao

August 14, 1998

Dawn M. Almond
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Ayman Amin Hassan
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Nader Nabil Iskander
Ahmed Mohamed Kandil
Nevin A. Mohamed
Amira A. Rashed
Emad Mohamed Shafik

December 15, 1998

Sakrai S. Khaisaeng

Master of Education

August 15, 1997

Robbie Ann Adonis
Michael Davidson Alexander
Sarah Frances Wells Alexander
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Yolanda Irvin Ballanger
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Robert C. Belcher
Pamela Ann Benham
Monica Lynn Berry
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Laura A. Blumeier
Natasha R. Bowman
Betty Louise Mills Braden
Carolyn Brooks-Johnson
Cathy Carnes Brown
Yolanda Dae Bumphus
Cammie Burba
Barbara Burckhardt
Carolyn Sue Collesano
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Laurel Jeannette Crimm
Nancy Schulte Daneshmand
Janet Sanders Davenport
Barbara Ann Fields Depew
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Deborah Bauman Dworsky
Wendy Balleisen Finger
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Geraldine Head
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Ryan Avery Jones
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Gina R.Kolibab
Paula Kort Kommor
Camille Barton Combs Krieger
Tuyen T. Le
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Linda Muller Lewis
Linda Patricia Hart Lewis
Margaret M. Lewis
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Judith Susan Marco
Anna L. Meade
C. Steven Metcalfe
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Connie Lee Lunsford Moser
Pamela Joan Nadorff
Shannon G. Neikirk
Amanda H. Pace
Ethel W. Penny
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Courtnay E. Putney
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Sharon L. Redmon
Kenneth J. Riddle Jr.
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Cynthia Privette Ross
Tina Rene Routin
Julia Spalding Ryan
Julie Leachman Sanchez
Cheryl A. Shaheen
Jill Leslie Shearer
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Christine Donlin Simmons
Julie Caryl Simon
Linda Lue Skaggs
John Lee Snead
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Melba Bradley Springer
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Leslie A. Texas
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Laura Leigh Waltz
Elizabeth Marie Weikel
Donna Marie Wiech
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Meredith Leigh Williams
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Rebecca Elaine Wollam
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Michele Marie Bradford Zayas

December 16, 1997

Mitzi Renee Adams
Pascal E. Bailey
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Erica LaTriece Brasher
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Robert Scott Craig
Sandra Kay Cullinan
Jeremiah J. Davis
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Lisa Kay Dickens
Jacqueline Marie Domian
Alecia Denise Dunn
Elizabeth Lee Duvall
Allison Evans
Julie Marie Fantin

Dawn M. Flamm
Carla Denise Ginn
Elizabeth B. Gleeson
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Cheryl Ann Knight Hawkins
Andrea Reagan Higdon
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Xuedong Zheng
John R. Zsido

May 9, 1998

Jennifer L. Adams
Shawnita Adams
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Delores Smith Bass
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Graig Conrad Hoffman
Kelly Marie Hovekamp
Deborah Lynn Hunter
Benita Thomson Hutt
Jill M. Ireland
Todd M. Johnson
Jerome Anyika Kamdibe
Christy Jo Kane
Carrie Lee Karlen
Matthew Charles Kaufman
Pamela J. Klein
Judy Brumley Kurtsinger
Richard Francis Laemmle
Robbyn Hatfield LaFollette
Kelly M. Leonard
Susan Lynn Lile
Anade E. Long-Jacobs
Wanda D. Long
Heather Pfeiffer Luby
Mary Whitworth Ludwig
Mark Edward Major
Sarah Pfeiffer Martin
Frances E. McCormick
Carol Miller
William H. Miller
John E. Montgomery
Sharon M. Mooney
Rebecca Baird Morris
Lucille Leah Motta
Faye Rochelle Neal
Michelle Marie Newton
Gin Santonia Noon
Susan M. Nowicki
Tamara Todd Page
Ian S. C. Patrick
Deirdre Bianca Pecchioni
Paulette R. Petro
Shannon Leigh Phlegar
Michael B. Pond
Deborah S. Ratchford
Tracy Michelle Taylor Reed
Tricia Lee Richerson
Patricia Surgenor Roederer
Robin L. Rogers
Bonnie Jean Sadolsky
Kimberly Sage-Sowder
Todd Alan Sammons
Arthur Schneider
Theresa L. Seitz
Steven Michael Short
Terry Eugene Sims
Diana L. Smallwood
Dana Bowman Smith
Jacquline Louise Smith-Gibbons
Jill Renee Smith
Jody Lyn Smith
Willie Smith III
Michael Rene Souliere
Diana J. Spratt
Joseph M. Stawick
Nicole Michelle Stevenson
Mark Edward Thomas
Cynthia K. Thurman
Sara Jane Thurston
Monica Toner
Jennifer Kaye Walker
Kerry A. Wanner
Christopher M. Ward
John E. Ward
Diana J. Watson
Tammy Lynn Sachleben Weaver
David Steven Weber
Andrea Dawn Williams
Terry Ray Wise
Julie Ann Wood
Timothy Dean Woods
Douglas Arthur York

August 14, 1998

Julie A. Armstrong
Susan E. Evans
Tina M. Fournier
Anade E. Long-Jacobs
Darla J. Masden
John E. Montgomery
Carole E. Rago
Chantez M. Shaver
Teresa Smith
Greta W. Sommers
Pamela S. Tucker
Anita C. Yussman

December 15, 1998

Annie R. Johnson
Jametha K. Weatherly

Master of Arts in Teaching

August 15, 1997

Scott C. Akers
DeLena Pritchett Alexander
Lucy Leona Andrews
Stephen R. Armbrust
Pamela Jane Gardner Barnsfather
Christopher Rahn Bauer
Teri I. Becker
Scott Beldon
Sheryl Strong Betz
Shannon Kennedy Bischoff
Koreenna Taylor Bubar
Susan Veronica Burns
Jennifer Renee' Cave
Naomi Samuel Cheeseborough
Wesley W. Curtis
Cindra Lee Delgado
Ellisa M. Earley-Hidalgo
Theresa Marie Edwards
Jason Alan Eltrevoog
Jonathan Andrew Ernst
Penny Michelle Espinosa
Timothy Scott Foster
Marcella Denise Franklin-Williams
Schennetta Lynn Franklin
Jacquline Louise Gibbons
Kimberley Renee Green
Stephanie Ann Greenwell
Melinda Lee Hadley
Timothy C. Hargesheimer
Sarah Keith Hatfield
Gene Lewis Hedgespeth
Steven L. Hess
Deborah Raines Hill
Quentin Christopher Ivey
Andrea Dane Jones
Karen Leslie Karl
Michael Sweeney LaFavers
Stefanie Denise Livers
Judy Lynne Logsdon
Susan NiCole Martin
Frank P. Mattingly, Sr.
Frances E. McCormick
Michelle L. McCubbins
Louis P. McHenry, Jr.
Elizabeth Caroline Meves
Thomas C. Nichols
Gary W. Owens
Paul Dean Peterson
William B. Polston
Hope Robyn Present
Steven Shawn Purlee
Kevin Scott Ramage
Anthony Todd Raque
Christopher Thomas Rennirt
Marsha Crowe Riney
Susan M. Robison
Lynne L. Schmidt
Cary Ray Schooley
Leslie A. Schubert
Tyrran Wayne Scroggins
Heather Renee Seals
Sheryl L. Smith
James Andrew Stansbury
Mary Brown Straney
Dennis Webb Truitt
Stephen Turner
Chad Lee Waggoner
Kyle Drew Walker
Jennifer F. Polston Wells
Shervita LeShelle West
Connie L. Kerins Whiteman
Carol June Whitmarsh
Rolanda Hamby Williams
Mary Josephine Wirth

December 16, 1997

Carolyn L. Brown
Beverly Gay Carter
Erin Corine Gary
Cheri N. Harris
Alice Mae Maier
Theresa Barber Mason
Mark Lee Miracle
Martha J. Nall
Andrew D. Schwartz
Samantha G. Stebbins

May 9, 1998

Susan Alvey Akaydin
Anne Marie Verayo Asuncion
Paula A. Azzarito
Robert Brent Batts
Robin Gale Bensinger
John Raymond Benz
Rebecca Mayo Brodarick
Mark Douglas Brogdon
Patricia Wright Burchett
Pamela J. Clements-Young
Angela Blair Coffey
Debra Lynn Corbett
Mae Melinda Crosby
Elana Louise Dechurch
Kimberly Ann Burckle Drury
Bethany Griffin Faith
Aletha Monique Fields
Robin Dale Fleischer
Erin Corine Gary
Edith Marilyn Gonzalez-Willim
Amy Partin Greenwood
Melissa Joy Grove
Elizabeth Craig Hall
Steven John Hawes
Stanley Pius Hayes
Trevia M. Heath
Bethany Kline Hill
Christy D. Humphrey
Elizabeth Ann Hunter
Lori Jacob
Debra Elaine Jensen
Jody Stevenson King
Robin Anita Klein
Louis A. Lipscomb
Shelly Renea Lomax
Karen Lorraine Horn Long
Jerlene Reames Mancuso
Lynn Hayes Martin
Areti Masero
Mary Kipp McDaniel
Erica Shavette McGowan
Sara Tackett McNeely
Amanda Jester Moran
R. Daniel Morgan
Katherine N. Peebles
Stacy R. Pehlke
Donnie J. Reid
Loren Clayton Wayne Renfrow
Laura Ogles Rhea
Donald Wayne Rodighiero
Amanda Jane Sammons
Stephen R. Schwartz
C. J. Sgro
Jay Shiffler
Rebecca Lynn Shultz
Joan Marie Sparks
Linda Jean Stephens
Teresa Kirk Stephens
Kim A. Stivers
Kendrick Clayton Strange
Christin Ann Thompson
Joshua Daniel Thompson
Denise Nicole Troxle
Anthony Lee Webb, Jr.
Dawn M. Wheeler
Christopher Arnold Williams
Melissa L. Williams
David Brent Wilson

August 14, 1998

Randolph Arnold
Jeffrey D. Becker
Tracy Boggs-Miller
Laura L. Bowling
Debbie L. Condon
Christopher J. Connelly
Andrea M. Cravens
Martina M. Goldman
Brandy R. Goughler
Richard R. Graviss
Gina M. Hale

Jennifer M. Hall
Shonte D. Hardin
Leigh A. Harper
Pam G. Knight
Kristopher E. Krohn
Susan B. Lorah
Theresa Luckett
Kristen S. Mason-Axline
Stephanie A. Melton
Kimberly K. Moll
Brenda G. Monks-Adamson
Donna R. Monroe
Kristi S. Morris
Krista L. Munday
Michele L. Phelps
Carlos Ru-lan
Jennifer L. Rumage
Crystal D. Russell
Jennifer R. Shults
Rhonda J. Stivers
Lori A. Wells
Jason White

December 15, 1998

Angela C. Coffey

Master of Music

August 15, 1997

Joan Kay Forman-Linscheid
Elio G. M. de Miranda
Joy Lynn Wallace

December 16,1997

Julie Maria Foster
Katharine Marie Miller

May 9, 1998

Renae A. Adrian
Stephen Kirk Bottom
Don Scott Carpenter
Richard Cooper
Dennis R. Davis
Brian Keith Hornbuckle
Michael Tyrone Hornbuckle
Elizabeth Marks LeMay
Jennifer Rae Mills
Jeffery Allan Rehmet
Tom Schneller

December 15, 1998

Teresa A. Erwin
Florence S. Su

Master of Music Education

December 16, 1997

Frances Craft Lawrie
Kirk Norval McElroy
Peggy M. Pickett

May 9, 1998

Elizabeth H. Birdwhistell
Frances Craft Lawrie
Dawn Brinke McFarland

Master of Business Administration

August 15, 1997

Chan Pui Fun Albert
§ Chinar Sharad Deshpande
Maryanne Honeycutt Dotson
§Matthew Gray Holder
M. Sean Martin
James Thomas Moore
§ Marisa M. Neal
§ Barry M. Smith
§ Charles Lawrence Smith

December 16, 1997

Jonathan Robert Adkins
William J. Allgeier, Jr.
Kyriakos Ioannis Anastasiades
§ Vassilios C. Andreou
Malvina Anninos
George D. Athanasopoulos
Nikolaos Avlonas
Baraboutis, E. Christos
Colleen Elizabeth Bell
Randalee G. Bolton
Paraskevi V. Bouzalis
David Layton Bryant
Eric Eugene Campbell
D. Scott Case
Christos P. Christopoulos
§ Mark Edward Cooksey
§ Nickolaos A. Costopoulos
Sean Patrick Cullen
Eleftherios Vassilios Dagklis
§ Georgios Darivakis
Luis de Prat
§ Sabine DeFilippo
Sriram Dorai
Theresa A. Duvall
Economou, Alkistis
Christos M. Fotakis
Donna Roxanne Norman French
Thilo Halter
§ James Adam Hamilton
David Allen Hibbs
Susan L. Hornung
Gabriella House
Thomas Joseph Joint
J. Dale Keith, Jr.
Mark Edward Klein
Koletsos, Ioannis
§ Kerstin Kossmann
Stefanos Stylianou LaLoutsis
Susan E. Ledford
Andrew Reynold Lerch
Laura Evans Lollis
David Andrew Lunger
Tilemahos Ch. Malakates
Constantinos S. Mavropoulos
Tracey Scott McKenna

Cecelia D. Messa Burns
Panagiotis N. Moraitis
§ Monika Moser
Mousoulis, G. Triantafillos
Martin Mueller
Jeff A. Myers
Robert Eugene Nevins
Joerg Ottenbruch
§ Vinod Thomas Panikkar
Nektarios Panteleou
Hans Probst, Jr.
§ Shannon Walsh Rivers
Cynthia Roseboom
Nikolaos Konstantinos Sakellariou
Dale Edward Sanford
Pamela Faye Schmidt
Tim R. Shepherd
Mark Robert Stadhouders
§ Natalie Jane Tinsley
Tsagari, Y. Maria
Alexander Tsourinakis
Gerasimos Vandoros
Douglas L. Wickenheiser
Jason D. Woodward
Charles Daniel Wright
Scarlett Yan Xu

May 9, 1998

Serge Adamov
Oscar A. Cepeda Alzate
Charles William Beckman
Ashley N. Blacketer
Chase Staiar Braden
Christopher R. Brown
Brian Chung-wai Chan
Anna L. Charalabidi
Karin Chilton
Lucinda D. Cummins
Claire Cazalis De Fondouce
Darcie Elene Dimitroff
Jeannette Ruth Dougherty
Robert F. Duncan
Tara S. Emily
Jason Christopher Fahey
Patricia Lynn Elmore Finger
Mary Catherine Flege
Michael C. S. Fosbury
Susan K. Francke
Thomas Andrew Fuchs
Charles D. Fulks II
Zulfiqar T. Gehlanvi
Dan R. Goldstein
James L. Gorby
Kent Timothy Hall
Δ Lisa Marilyn Hennekes
Colette Elise Hofelich
David M. Hood
Jason Grant Hughes
Candy Lai-Sze Ip
Ravishankar Jayaram
Christopher Jennings Johnson
Jeanne Marie Kennedy
Δ Stephen Michael Kottak
Scott A. Kuhn
Henry Matthew Kurz
Donna Gnau LaFollette
Gregory Stone Lawson
Jennifer Sue LeClair
Stephen O. LeClair
Kam Choi Li
Mark Joseph Mattingly
Deadra Marks Mayhew
William E. Meredith, Jr.
Shawn William Miller
Donna Lynn Mills
Richard T. Mills
Ashley Marshall Mlinac
David Lawrence Mount
Martin Mueller
Stephanie Kay Neil
Joanna Hemlepp O'Bryan
Ketankumar Gopalji Patel
John Patoray
Shannon Spann Prell
Stephanie R. Pryor
Ana L. Quinland
Cynthia Lynn Ramsey
Δ Dan Rechter
Debra Smith Renard
Joan Marie Renfrow
John Edward Schwartz
Dmitri V. Shtapov
Dmitri A. Smirnov
James Clarence Smith, Jr.
Robert Jay Stein
Anne Michelle Stivers
James Elbert Sturgeon
Vasanthi V. Sunkara
Anita M. Tharp
Bruce Douglas Throdahl
Theresa Maria Turner
Δ Michael Edward Vowels
Kimberly J. Wade
Helen Marie Walsh
Timothy Alan Wheatley
Steven J. Whitmer
Tonya Pardue Williams
Jacqueline M. Willmot
Colin J. Wolfe
Christopher L. Wright
Brian J. Zipperle

August 14, 1998

Cynthia M. Mathews
Robert Schubert

Master of Science in Nursing

August 15, 1976

Pamela A. McCullough
Rebecca Barnett McCurry

December 16, 1997

Beverley A. Best
Joann W. Clemons
Janet W. Shobe

May 9, 1998

Carla Marie Broderick
Barbara Bourke Carpenter-Taylor
Kathleen Ann Dively
Jennifer Lynn Doyle
Carolyn Jean Driskill
Cynthia Jo Emmick
Gladell E. Hartman
Michael M. Haun
Vivian Hazel McClellan
Kimberly Silvanik Railey
Michele Joan Ruffra
Thomas H. Scouller
Nicole Marie Sitlinger
Dinah Mouser Smith
Judith Gover Waddell
Joan Vernon Wooten

August 14, 1998

Krista M. Garza
Susan E. Nesmith
Jennifer M. Sims

Δ Candidate for Distinction

§ With Distinction

Master of Fine Arts

August 15, 1997

Gregory J. Carlisle
Phoebe J. Hall

December 16, 1997

Lynn St. Joseph Berg
Steven Laurens Hudson
Robin Jones

May 9, 1998

Laura Scott Braibish
Jennifer Ann Hunt
John R. Leffert
Heather A. Patterson
Thomas Michael Shorrock

Master of Public Administration

August 15, 1997

Carolyn Skees Franklin

December 16, 1997

§ Meredith Apple Gault
Paul Thomas Herberg
§ Julie Christine Kunselman
§ Suzanne Michelle Sexton
§ Greggory Scott Turner
Jeffrey Charles Wagner

May 9, 1998

Alan Davis Benson
Taunya Lynn Clark
Δ Pamela Kenzer Dohoney
Carrie Ann Garrison
Nancy M. Hill
Δ Geoffrey Hobin
Latondra Renee Jones
Linda Lu Jones
Δ Jeffrey A. Murphy
Stephen L. Noble
Desta Anne Cogan Penwell
Drane Willis Scrivener Jr.
Sean Christopher Seales
Δ Mary Stumler Torres

August 14, 1998

John D. Scifres

Δ *Candidate for Distinction*

§ *With Distinction*

Hoods and Tassels

The distinctive colors in the hoods and the tassels of the caps accord with the following table:

Business.....Drab
Dentistry.....Lilac
Economics.....Copper
Education.....Lgt.Blue
Engineering.....Orange
Fine Arts.....Brown
Justice Administration.....Aqua
Law.....Purple
Liberal Arts & Journalism.....White
Library Science.....Lemon
Medicine.....Green
Music.....Pink
Nursing.....Apricot
Philosophy.....Blue
Public Administration.....Teal
Science.....Yellow
Social Work.....Citron

The tassels on the caps of the seniors indicate by this table the nature of their degrees. In the hoods of the faculty and guests, the color of the border indicates the type of degree, while the lining of the hood shows colors of the university which bestowed the degree.

Banners

The school and college banners display the colors of the academic units. The red and black border represents the University and the diagonal stripes display the following colors:

Allied Health Sciences.....Gold and White
Arts and Sciences.....White and Gold
Business and Public Administration.....Drab and Teal
Dentistry.....Lilac
Education.....Light Blue
Graduate.....Blue
Law.....Purple
Medicine.....Green
Music.....Pink
Nursing.....Apricot
Social Work.....Citron
Speed.....Orange and Gold

Golden Key National Honor Society

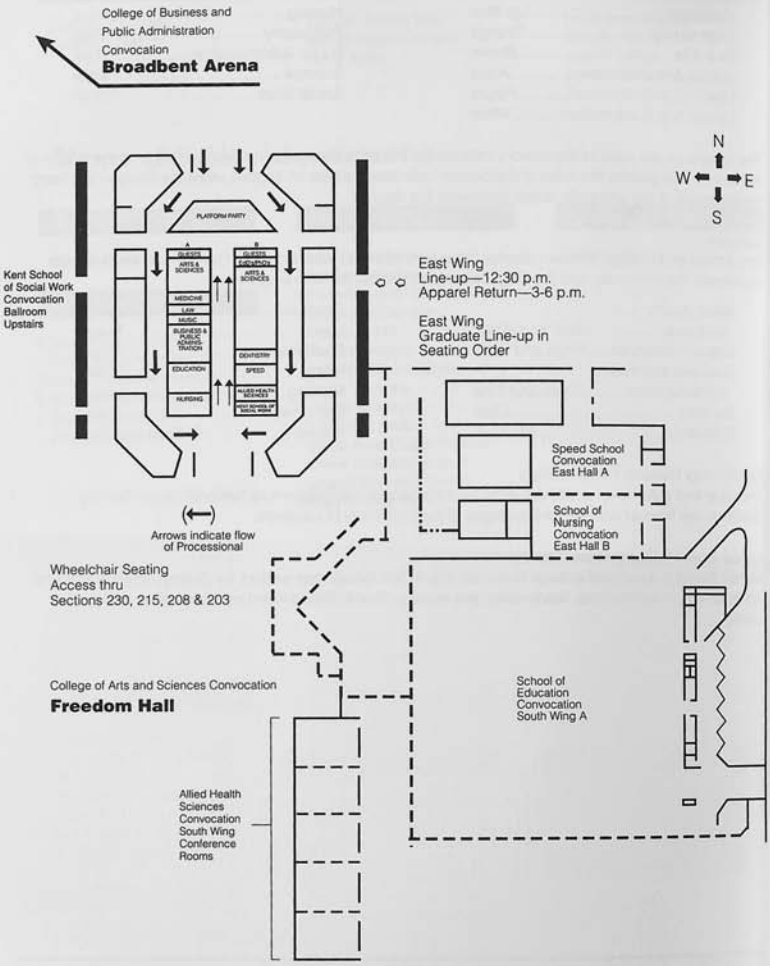
The blue and gold honor cords are worn by members of the Golden Key National Honor Society. Students are from all schools and colleges of the University of Louisville.

Mortar Board National Honor Society

Mortar Board is a national college honor society which recognizes seniors for distinguished ability and achievement in scholarship, leadership, and service. Mortar Board members wear silver and gold cords.

Recipients of degrees and certificates listed for August, 1997, and December, 1997, are confirmed graduates. Names listed for May, 1998, and August, 1998, and December, 1998, are candidates for those degrees and certificates.

Kentucky Fair and Exposition Center



University of Louisville

School of Music

presents

Piano Recital

Students of Carole Gittli

Bird Recital Hall
Sunday Afternoon
May 10, 1998
2:00 P.M.

Smoking is not permitted in the School of Music Building. In the unlikely event of fire or other emergency, please walk - not run - to the nearest exit. The use of recording devices is strictly prohibited. Please silence electronic watches, phones, and pagers.

Caribbean Holiday — E.L. Lancaster

Sarah Thompson

Old MacDonald — Folk Song
Bingo — Folk Song

David Kim

Teddy — Jane Bastien
Backyard Band — Jane Bastien

Jordan Reiss

Hush Little Baby — Folk Song
Indian Rain Dance — Bastien Library

Huu Nguyen

A Little Swingin' Song — Alfred Library

Diane Haag

Little Indian Brave — Bastien Library
Indian Trail — K. Massoud

Rachel Ponder

Oom Pa Pa — Alfred Library

Angela Dao

Malagueña — Spanish Folk Melodies

Rebecca Green

The Matador — Bastien Library

Peter Niehaus

La Raspa — Mexican Folk Dance
Distant Bells — L. Streabbog (1835-1886)

An Nguyen

Scat Song — C. Rollin

Vincent Weaver

Für Elise — L. van Beethoven (1770-1827)

Jane Kim

Intermission

Who Am I (from *Les Miserables*) — C. M. Schönberg

Andrew Caudill

Theme from *Pink Panther* — H. Mancini

David Sheppard

Sonatina Op 36 No. 1
Vivace — M. Clementi (1752-1832)

Joe Cecil

Always in my Heart — G. Kowalchyk

Kristen Reiss

Rock It — C. Rollin

Kenny Green

Prelude in b minor — A. Morovsky

Joshua White

In Church — P.I. Tchaikovsky (1840-1893)

Chris Weaver

Come Take My Hand — R. Hartsell

Jennifer White

Prelude No. 1 in a minor — C. Rollin

Martha Green

Prelude No. 4 in Ab Major — C. Rollin

Kate Cecil

Viennese Sonatina in C Major — W.A. Mozart (1756-1791)

Crystal Dao

Sonatina in C Major, Op. 54 No. 1
Allegro — C. Gurlitt (1820-1901)

Christine Dao

Sonatina Op. 36 No. 3
Spiritoso — M. Clementi

Sandra Simonis

Reverie — C. Debussy (1862-1918)

Ben Niehaus

Sonatina in C Major — A. Diabelli (1781-1858)

Megan Archer

5-11-98

YOUNG MOZART

Music by Wolfgang Amadeus Mozart (1756-1791)



1. ***Regina coeli,*** antiphon for chorus and orchestra
2. ***Toy Symphony***, by Wolfgang's father Leopold Mozart
3. ***Minuet in F***, Wolfgang's first composition
4. ***Motet, "God is our refuge and strength"***
5. ***Rondo*** from ***Sonata for Piano Duet in C***, Hillary Stotts & Adam Hocker
6. ***Offertory for the Feast of St John the Baptist***
7. ***Variations on a French folk song***, for string quartet
8. ***"Dies Irae"*** from the ***Requiem Mass in D minor***
9. ***"Laudate Dominum"*** from ***the Solemn Vespers***
10. ***A Musical Dice Game*** for keyboard and a pair of dice
11. ***Birthday Song***, written for a young boy named Friedrich.
12. ***Children's Games***, a song
13. ***Sonata in C*** for keyboard, played by Hillary Stotts
14. ***Fantasy in D minor*** for keyboard, played by Adam Hocker
15. ***Magnificat in C*** for chorus and orchestra

The Louisville Bach Society
Melvin Dickinson, Director

Soprano: **Mary Wilson Redden**
Alto: **Toni Hardin**
Tenor: **Harvey Turner**
Bass: **Alexander Redden**

Violins: **Steve Taylor, Ray Weaver**
Viola: **Lydia Whitford**
Cello: **Joseph Caruso**
Bass: **Patricia Docs**

Oboe: **Trevor Johnson, Marc Murphy**
Trumpet: **Michael Tunnell, Stacey Simpson**
Piano: **Margaret Dickinson**
Tympani: **James Rago**

Narrator: **John Hale**

University of Louisville
School of Music

presents

Bird Recital Hall
Thursday Evening
May 14, 1998
7:00 P.M.

Preparatory Department Recital
Andrew Hollenbeck, *double bass*
Student of **Jim Bates**
Rachael Lovett, *piano*

Sonata No. 5 in e minor — Antonio Vivaldi (1680-1743)
- I. Largo
- II. Allegro Con Spirito
- III. Largo tranquillo alla Siciliana
- IV. Allegro

Elegy — Giovanni Bottesini (1821-1889)
Andante Sostenuto

Ode d'España — Francois Rabbath (b. 1931)

Concerto in E Major — Karl Ditters von Dittersdorf (1739-1799)
- I. Allegro moderato
- II. Adagio
- III. Allegro

Quintet Op. 114 "Trout" — Franz Schubert (1727-1828)
- I. Allegro Vivace

Emily Popham, *violin* James Dersch, *viola*
Rachael Lovett, *piano* John Popham, *cello*

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University of Louisville
School of Music

presents

ANGELA VAUGHN HAMPTON,
conducting
Student of KENT E. HATTEBERG

Mount Saint Francis Chapel
Sunday Evening
May 17, 1998
7:30 P.M.

Given in partial fulfillment of Master of Music degree

Sicut Cervus — Giovanni Pierluigi da Palestrina (1525-1594)

Ehre sei dir, Christe — Heinrich Schütz (1585-1672)

Cantique de Jean Racine — Gabriel Fauré (1845-1924)

Ryan Marsh, piano

Nocturnes — Hildor Lundvik (1885-1951)

Katherine Batton, soprano

Mata del Anima Sola — Antonio Estévez (1916-1988)

Andy Snyder, tenor

Floyd Central Chamber Singers

Vier Lieder aus dem Jungbrunnen — Johannes Brahms (1833-1897)

Women of Floyd Central Chamber Singers

Thou Lovely and Beloved
from *Two Madrigal Love Songs* — Robert Young (b.1923)

Dirait-on — Morten Lauridsen (b.1943)

Tiffany Hurst, piano

Ave Maria — Javier Busto (b.1949)

O Magnum Mysterium — Tomas Luis de Victoria (1548-1611)

Crucifixus — Antonio Lotti (c.1667-1740)

Kyrie
from *Mass in C*, Op.86 — Ludwig van Beethoven (1770-1827)

Renee Foster, soprano
Jaime Bowman, alto
Michael Weimer, tenor
Kyle Parr, bass
Lori Jacob, piano

Alleluia — Randall Thompson (1899-1984)

Floyd Central A Cappella Choir

Floyd Central A Cappella Choir

**indicates Chamber Singers*

Soprano	Alto
Katherine Batton*	Wendy Augenstein
Lauren Bauer	Amy Austin*
Kim Brock	Michelle Beckham*
Stacey Crowder	Jaime Bowman*
Brittany Denison	Molly Brady
Kelly Fessel	Shannon Covington*
Renee Foster*	Whitney Dannenfelser
Shannon Gilland	Jennifer Ferguson
Leslie Hankins*	Carrie Flanigan*
Sarah Huff*	Carmen Gradone*
Tiffany Hurst*	Jenny Huffman
Bridgette Iles	Rose Kennan*
Melody King	Julie Kiesler
Charisse Kruer	Beth McMillin
Heidi Naville*	Hayley Patty*
Summer Pelle*	Dremia Pherson
Jennifer Poston*	Jessica Smith
Julie Roehm	Tiffany Snook
Heather Shipley	Kathy Tevis
Carrie Thompson	Hollie Thomas
Cheryl Tyler	Alison Tower
Jennie Volpert	Amy VonDielingen*
Rebbeca Watson*	Amber Weigleb

Floyd Central A Cappella Choir

**indicates Chamber Singers*

Tenor
Chris Anderson*
Aaron Fields
James Johnson*
Josh Kennedy
Andrew Mallonee
Corey Quick
Jeremy Ragan
Andy Snyder*
Wes Stiller
Michael Weimer
Cody Whiteman

Bass
Ty Ables
Dale Bailey
Daniel Clark
Sam Dabney
Eli Day
Jacob Drake
Danny Gardner
J.P. Gradone*
Drew Hoffer
Miles Krieger
Joseph Lawrence
James Mariscal
Daniel McGuire
Danny Mefford*
Josh Missi
Nathan Mitchell*
Kyle Parr*
Derrick Pedolzky*
Tommy Price
Kyle Samons
Justin Sisson*
Andy Smith
Troy Stiller
Ryan Stoffer

Kentucky Music
Educators Association

STATE CONCERT BAND FESTIVAL

May 18 - 20, 1998

University of Louisville
School of Music

WELCOME
TO
THE

KENTUCKY STATE CONCERT BAND FESTIVAL

University of Louisville

SCHOOL OF MUSIC
(502) 852 - 6907
UNIVERSITY BANDS
(502) 852 - 5200

Dear Directors and Students:

It is my pleasure as Dean of the School of Music at the University of Louisville to welcome you to the North Recital Hall for your KMEA State Concert Band Festival. I know that each of you have worked hard to produce a quality musical product for this event. I wish you every success in your performance.

I am pleased to recognize the several faculty and staff members who worked to make this day a success. Dr. Frederick Speck, Director of Bands and Eric Becher, Associate Director of Bands deserve special recognition for their contributions in organizing this festival. Again, continued success in your band programs and please come back to U of L in the future.

Sincerely,

Herbert L. Koerselman

Herbert L. Koerselman
Dean

It is a pleasure to welcome you to the 1998 Kentucky Music Educators Association State Concert Band Festival. Many fine bands from throughout our entire state will be sharing performances that are the outcome of diligent preparation and fine leadership. During the three day festival, we will be hearing more than forty concert bands, all aspiring to their finest ensemble musicianship. Congratulations to all band members and directors for showing such commitment to one another.

An outstanding panel of band educators have been assembled to share insight regarding the performances. It is my hope that the event will be both exciting and educational for all of us.

Sincerely,

Frederick Speck

Frederick Speck, D.M.A.
Director of Bands,
University of Louisville
KMEA State Concert Band
Festival Manager

Kentucky State Concert Band Festival

University of Louisville
Louisville, Kentucky
May 18-20, 1998

Sponsored by
The Kentucky Music Educators Association

Frederick Speck, Manager

Assisted By
Eric Becher, Associate Director of Bands
Alan J. Greener, Assistant Marching Band Director
Graduate Assistants:
Chris Cooper
Mark Harting
Jennie Mills

Recordings
Ron Stopher

Program
Chantel Griffin

Adjudicators

Stanley Schoonover
Director of Bands
James W. Robinson Secondary School

Dr. Stephen Gage
Director of Bands
Youngstown State University

Bruce Moss
Director of Bands
Bowling Green State University

Charles Menghini
Director of Bands
Vandercook College of Music

Monday, May 18

9:00 A.M.	**Pike County Central - Lee Burke**	**Grade 4**
	Three Ayres From Gloucester	Hugh Stuart
	Overture For Winds	Charles Carter
9:30	**Montgomery County - Keith Coleman**	**Grade 4**
	Block M March	Jerry Bilik
	Chorale and Capriccio	Cesar Giovaninni
10:00	**Doss - David Primm**	**Grade 3**
	Eagle Mountain Overture	Robert Sheldon
	Shaker Variants	Elliott Del Borgo
10:30	**Pendleton County - Anita Cocker Hunt**	**Grade 5**
	Burnished Brass	John Cacavas
	O Cool Is The Valley	Vincent Persichetti
	Masque	W. Francis McBeth
11:00	**Webster County - Dennis A. Noon**	**Grade 4**
	Exaltation	James Swearingen
	Second Suite in F for Military Band	Gustav Holst
11:30	**Western Hills - Greg Stepp**	**Grade 5**
	The Vanished Army	Kenneth Alford
	The Dragons of Villars	Maillart/Barnes
	Pageant	V. Persichetti

Lunch

1:00 A.M.	**Somerset - Kevin Holmes**	**Grade 3**
	Our Heritage March	King/Swearingen
	Chesford Portrait	Swearingen
1:30	**Raceland-Worthington - David A. Barker**	**Grade 3**
	Aria Cantabile	Frank Erickson
	Cenotaph (Fanfare for Band)	Jack Stamp
2:00	**Fleming County - Mary Jayne Cannon**	**Grade 4**
	They Led My Lord Away	J.Gordon/F.J. Allen
	Majestia	J. Swearingen
3:00	**Fern Creek - Amy Crady**	**Grade 4**
	Kentucky 1800	Grundman
	Exaltation	J. Swearingen
	His Honor	Filmore
3:30	**Boone County - Dave Webber**	**Grade 4**
	Rondo for Winds and Percussion	Edmonson
	Jesus, Jesus Rest Your Head	Wallace
	Trail of Tears	Barnes
4:00	**Jeffersontown - Charles B. Stewart**	**Grade 4**
	...from these ashes...	Chuck Elledge
	Tertian Suite	Lawrence Weiner

4:30	**Muhlenberg North - Joe Allen**	**Grade 5**
	Hands Across the Sea	J.P. Sousa/F. Fennell
	Ye Banks and Braes O' Bonnie Doon	Grainger
	Puszta	Jan Vander Roost

Dinner

6:00	**Taylor County - Todd Farmer**	**Grade 6**
	Komm Susser Tod	Bach/Leidzen
	Festive Overture	Shostakovich/Hunsbe.
6:30	**LaRue County - Mark Eck**	**Grade 5**
	Overture for Winds	Carter/Bourne
	Toccata	Girolamo Frescobaldi
7:00	**Boone Co. Wind Ensemble - Dave Webber**	**Grade 6**
	Gavorkna Fanfare	Stamp
	Irish Tune From Country Derry	Rogers
	American Salute	Gould
7:30	**Russell County - Steven Knob**	**Grade 6**
	Blessed Are They	Brahms/Buehlman
	Symphonic Dance #3 "Fiesta"	Williams
8:00	**Lawrence County - Jeff Ware**	**Grade 3**
	Our Heritage March	King/Swearingen
	Kentucky 1800	Grundman
	Triumphant Fanfare	Richard Saucedo

Tuesday, May 19

9:00 A.M.	**Danville - Elaine Hammonds**	**Grade 5**
	Sleepers Awake	Bach/M. Peterson
	A Jubilant Overture	Alfred Reed
9:30	**Spencer County - Peggy Pickett**	**Grade 4**
	An Irish Rhapsody	Grundman
	Festivo	V. Nelhybel
10:00	**Valley - Bryan Crady**	**Grade 4**
	Festivo	V. Nelhybel/B. Mills
	Toccata For Band	F. Erickson/Bourne
10:30	**South Oldham - Jim Stuppy**	**Grade 4**
	Requie	Hillard
	Visions of Flight	Sheldon/Barnhouse
11:00	**Shelby County - Ferenc. X. Vegh, Jr.**	**Grade 4**
	American Folk Rhapsody #4	Grundman
	A Slavic Farewell	Agapkin
11:30	**Scott County - Tom Brawner**	**Grade 4**
	Colonel Bogey March	Alford/Fennell
	American Riversongs	Pierre La Plante
	Slavia	Jan Van der Rooste

Lunch

1:00	**Shelby Valley - Kevin Bowling**	**Grade 5**
	Americans We	Fillmore/Fennell
	Chorale and Shaker Dance	John Zdechzik
	Where The Black Hawk Soars	Robert W. Smith
1:30	**Clinton County - Doug Sell**	**Grade 5**
	Anthem for Winds and Percussion	Claude T. Smith
	Prelude, Siciliano, and Rondo	Arnold/Paynter
2:30	**St. Xavier Concert Band - Jack Walker**	**Grade 4**
	Legends in the Mist	Michael Sweeney
	Flourish for Windband	R. Vaughan Williams
	English Suite	Grundman
3:00	**St. Xavier Symphonic Band - Jack Walker**	**Grade 5**
	Variations On A Shaker Melody	Aaron Copeland
	Second Suite in F	Gustav Holst
3:30	**North Hardin - Danny Jenkins**	**Grade 5**
	Manhattan Beach March	J.P. Sousa/Brion
	Ye Banks and Braes O'Bonnie Doon	Grainger
	Pageant	V. Persichetti
4:30	**South Laurel - Tim Kennedy**	**Grade 5**
	Variations on A Korean Love Song	J.B. Chance
	A Song Of The Sea	Rex Mitchell

Dinner

6:30	**Ballard - David Welch**	**Grade 6**
	Four Scottish Dances	Malcom Arnold
	Festival Prelude	Alfred Reed
	National Emblem	Bagley/Fennell
7:00	**Atherton - Lisa Dickens**	**Grade 5**
	The Chimes Of Liberty	Goldman/Cluster
	Folk Song Suite	Vaughan Williams
7:30	**Madison Central - Harold Barton**	**Grade 6**
	Galop	Shostakovich/Hunsberger
	Second Suite in F	Holst/Matthews

Wednesday, May 20

11:00 A.M.	**Sheldon Clark - Jennifer L. Oldaker Jeanette L. Oldaker**	**Grade 3**
	Valdres	Hanssen/R.W. Smith
	Korean Folk Rhapsody	James Curnow
	A Night On A Bald Mountain	Moussorgsky/Higgins

Lunch

1:00 P.M.	**Allen County Wind Ensemble - Shawn Huff**	**Grade 5**
	Air For Band	Frank Erickson
	Folk Dances	Shostakovich
1:30	**Grant County Wind Ensemble - Chris Hedges**	**Grade 5**
	Prelude, Siciliano, and Rondo	Arnold/Paynter
	With Quiet Courage	Larry Daehn
	Daughters of Texas	J.P. Sousa/Fennell
2:00	**Madison Southern - David J. Thompson**	**Grade 5**
	The Klaxon	Fillmore/Fennell
	They Hung Their Harps In The Willows	W. Francis McBeth
	Havendance	David R. Holsinger
2:30	**Rowan County - Rex Payton**	**Grade 4**
	Visions Of Flight	Robert Sheldon
	Exaltation	James Swearingen
3:00	**Central Hardin - Janet R. Allen**	**Grade 6**
	Molly On The Shore	Grainger
	Elsa's Procession To The Cathedral	Wagner/Cailliet
	Armenian Dances Part I	Alfred Reed
3:30	**North Hardin - Chuck Campbell**	**Grade 6**
	Commando March	Samuel Barber
	Colonial Song	Grainger
	Symphony #3 "Slavyanskaya"	Kozhevnikov/Bourgeois
	Movements I, II, and IV	
4:30	**Male - Nan Moore**	**Grade 6**
	A Slavic Farewell	Agapkin/Bourgeois
	Postcard	Frank Ticheli
	Armenian Dances Part I	Alfred Reed

The Kentucky Music Education Association thanks you for attending the Kentucky State Concert Band Festival.

University of Louisville
School of Music

presents

Brian Hornbuckle, *trumpet*

Student of **Michael Tunnell**

Assisted by:
Louie L. Bailey, *piano*
Quinn Blandford, *drum set*
Kyle Kegerreis, *Bass*
Michael Hornbuckle, *trombone*
David Clark, *alto saxophone*

Bird Recital Hall
Tuesday Evening
May 19, 1998
8:00 P.M.

Given in partial fulfillment of Master of Music degree

Smoking is not permitted in the School of Music Building. In the unlikely event of fire or other emergency, please walk - not run - to the nearest exit. The use of recording devices is strictly prohibited. Please silence electronic watches, phones, and pagers.

Program

Galliarde	Claude Gervaise (early 16th c.)
Lullaby *from* 7 Canciones Populares Españolas	Manuel de Falla (1876 - 1946)
Nightsongs	Richard Peaslee (1930 -)
Sonata Aria	Flor Peeters (1903-1986)
Eight Profiles Broadly Cadenza Lively and Brilliant	Fisher Tull (1934-1994)

Intermission

Blues for Albert	Brian Hornbuckle (1973 -)
What's New	Haggart - Burke (Dates unknown)
Clowns	Brian Hornbuckle (1973 -)

Claude Gervaise was a composer and violist in Paris during the mid to late 16th century. Little is known about the life of this composer. What is known is that he left a six volume collection of French "Dancieres" (Pavanes, Branles, and Galliardes), many of which were instrumental adaptations of polyphonic vocal music.

Manuel de Falla's *7 Canciones Populares Españolas,* are a series of folk songs from Spain. These songs include the original lyrics that had previously been passed down through oral tradition alone. The words to this lullaby are as follows:

Sleep softly, nina, softly, sleep, sleep, my angel,
sleep, sleep little starlet, gleam of the morning.
Nanita, nana, nanita, nana,
softly sleep little starlet, gleam of the morning.

Richard Peaslee's *Nightsongs* was written in 1973 for Harold Lieberman, a leading concert and studio trumpet player in NYC. This piece is in one movement with four contrasting sections and a return to the opening material. The first and third sections attempt to exploit the darker lyrical qualities of the flugel horn. The second and fourth sections use the brighter and more agile qualities of the trumpet.

Flor Peeters was a Belgian composer, organist, and teacher renowned both in Europe and the United States. Peeters's works are characterized by a preference to classical forms. This sonata exhibits contrapuntal, rhythmic outer sections and a lyrical second movement which shows the influence of chant and folksongs.

Eight Profiles, by Fisher Tull, is a collection of pieces for solo trumpet dedicated to his trumpet colleagues who were students of John J. Haynie at North Texas State University during the early 1950's. Much of the thematic material was drawn from the composer's prior works for a variety of media. Within the collection a variety of compositional styles and technical challenges are presented. There are only initials to show to whom the pieces are dedicated: *Broadly* is dedicated to J.S., while *Cadenza* and *Lively and Brilliant* are dedicated to L.N.

Brian Hornbuckle's *Blues for Albert*, is a piece influenced by childhood experiences. Certain things stand out in every child's life. For me there was Albert and the crew. I remember watching the Brown Hornet with the guys and just hanging. This blues is dedicated to the memory of Fat Albert. Hey! Hey! Hey!

What's New is one of the standards in jazz balladry. This song was introduced in 1938 under the title "I'm Free", but was shortly referred to as "What's New". Like most ballads, this one deals with love. In this case, however, it is a love that is lost.

What's new? How is the world treating you?
You haven't changed a bit; Lovely as ever, I must admit.
What's new? How did that romance come through?
We haven't meet since then, Gee! but it's nice to see you again...
...I haven't changed, I still love you so.

Clowns, another original tune by Brian Hornbuckle, is based in the style of Thelonious Monk. The inspiration for this tune came from the frustrations of "clowns" trying to play the music. A clown is person who is not serious about what they are doing. A clown, in music, is that person who is pretending that they are serious about the music, but will take every opportunity to use excuses to get away from playing the music. Music has no room for clowns!


You are cordially invited to a
Graduate Lecture-Recital
by
Florence Su
Friday, May 22 1998
7:00 p.m.
North Recital Hall
University of Louisville
School of Music

University of Louisville
School of Music

presents a

North Recital Hall
Friday Evening
May 22, 1998
7:00 P.M.

Graduate Lecture-Recital
Florence Seok-Foong Su, piano
Student of Brenda Kee

Soeur Monique — François Couperin (1668-1733)
from Dix-Huitième ordre
La Raphaéle
from Huitième ordre

Nocturne No.7 in C# minor, Op.27, No.1 — Frédéric Chopin (1810-1849)

Le vent dans la plaine (Wind in the Plain) — Claude Debussy (1862-1918)
from Préludes Book I

Aeolian Harp — Henry Cowell (1897-1965)
The Banshee

Flight from Bosnia — Susan Ogilvy (b.1949)

I. Mission
II. Jungle Chase
III. Ants and Grass
IV. Introspection
V. Rescue

Given in partial fulfillment of the requirements
for the Master of Music degree

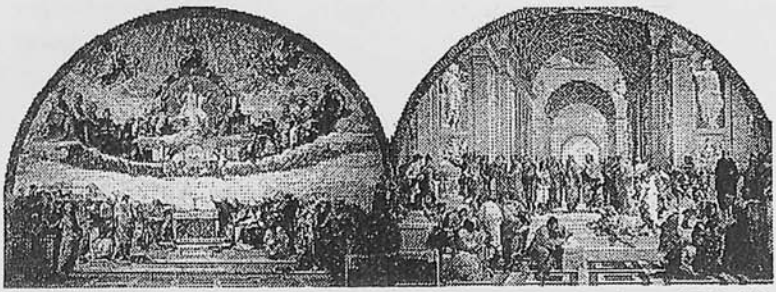
Smoking is not permitted in the School of Music Building. In the unlikely event of fire or other emergency, please walk - not run - to the nearest exit. The use of recording devices is strictly prohibited. Please silence electronic watches and pagers.

Soeur Monique — François Couperin

Soeur Monique is published in the third volume of Couperin's 220 harpsichord pieces. In the preface to the third volume, one reads: "I would never have imagined that my pieces should attain immortality, but since several famous Poets have honored them with a parody, this preferred choice might very well, in times to come, endow them with a reputation originally owned entirely to the charming parodies they had inspired. In this new volume therefore, I am expressing to my obliging associates in advance all the gratitude that such flattering company inspires in me, by furnishing them in this third book with abundant scope for exercising their Minerva."

La Raphaéle — Couperin

Frescoes by Raphel, from the Stanza della Segnatura, the Vatican



The Dispute of the Blessed Sacrament — The school of Athens (1510-11)

Nocturne No.7 in C# minor, Op.27, No.1 — Frédéric Chopin

Chopin composed almost exclusively for the piano. The nocturnes, impromptus, and preludes are his most intimate works. His fluent pianistic style with his delicate use of ornamental filigree is reflected in the nocturnes. The first nocturne was composed in 1814. Chopin's nocturnes, characterized by lyrical melodies with accompaniment, have always been compared to Italian composer Bellini's (1801-1835) cavatinas due to the singing quality.

Le vent dans la plaine (Wind in the Plain) — Claude Debussy

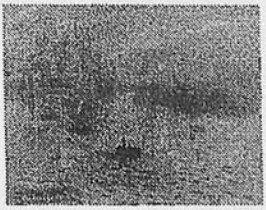
Paintings by Monet



Water Lilies



Bridge over Lily Pond



Impression, Sunrise 1873

Aeolian Harp — Henry Cowell

Explanation of Symbols

All of the notes of the "Aeolian Harp" should be pressed down on the keys, without sounding, at the same time being played on the open strings of the piano with the other hand.

sw. indicates that the strings should be swept from the lowest to the highest note of the chord given, or if the arpeggio mark is given with a downward arrow, from the top to the bottom note of the chord.

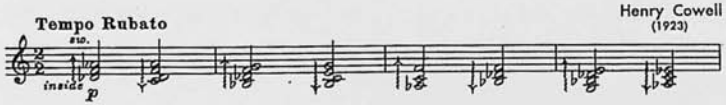
pizz. indicates the string is to be plucked. Both sweeps and plucks are made with the flesh of the finger unless otherwise indicated.

"inside" indicates that the notes are to be played near the center of the string, inside the steel bar which runs parallel to the keyboard across the strings.

"outside" indicates that the notes are to be played outside this bar, near the tuning pegs.

Except where indicated, the pedal must NEVER BE DOWN while the strings are being swept; as soon as the sweep is made, the pedal should be put down, and held until the time is ready to begin a new sweep, when it must be released.

Henry Cowell
(1923)



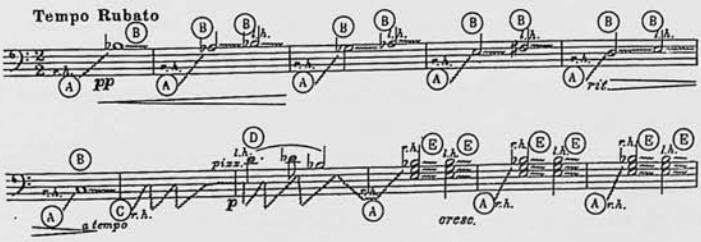
Banshee — Cowell

(A) indicates a sweep with the flesh of the finger from the lowest string up to the note given.

(B) sweep lengthwise along the string of the note given with flesh of finger.

(C) sweep up and back from lowest A to highest B-flat given in this composition.

Henry Cowell
(1925)



Flight from Bosnia Susan Ogilvy

Susan Ogilvy owns and operates Ogilvy Music Academy along with her husband Jim in Denton, Texas. This innovative studio serves students of all ages utilizing a wide range of acoustic and electronic media. She currently writes music for the Carden Keyboard Ensemble Series and elementary piano solos for Alfred Publishing Company. She serves as clinician for various schools and universities as well as the Music Educators National Conference, Texas Music Educators Association and Music Teachers National Association. In the summer of '96 she served as clinician for two Yamaha Keyboard Technology Seminars in Oakland and Cincinnati. She served as clinician at Lamar University for a Roland keyboard camp and recently served as conductor for the Jackson, Mississippi Piano Jam. In 1995 Ogilvy was commissioned to write a work for the Kurzweil Mark 10 called "Flight From Bosnia".

Ogilvy received a BME and MM from the University of North Texas where she studied piano with Robert Rogers and Margaret Grubb. She studied voice with Mary Beth Armes and Grant Williams and accompanying with Harold Heiberg. While working on a doctorate there, she was a part-time faculty member teaching functional and class piano. Susan was one of the six original steering committee members who founded the Texas Group Piano Association which later became a national organization.

A recital is a journey of many dimensions. One can only list a few. My music tonight is dedicated to my parents Mr. GOH SOON-POH and Mdm. SIM SAI-YOK who travelled to the United States from Singapore just for my recital, and who have gifted me through the years with love and encouragement.

I also wish to acknowledge the following persons who supported and assisted me in my preparation for this recital.

Dr. BRENDA KEE for her professional guidance as a teacher of the piano.

Dr. JACK ASHWORTH for the time he dedicated during his sabbatical to teaching me the harpsichord.

Ms. JOY CARDEN for influencing me to use various keyboards at my recital and for information on the digital keyboard.

CONRAD MUSIC for the use of their Clavinova CVP 96.

University of Louisville

School of Music

presents

Preparatory Department Recital

Students of CAROL HUGHES

Accompanists:
Florence Pilkinton
Sharon Lane
Sahara Waiters

Bird Recital Hall
Saturday Afternoon
May 23, 1998
5:00 P.M.

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Solo Gavotte — Johann Sebastian Bach (1685-1750)

Karthik Suresh

Gigue from Sonata in D minor — Francis Maria Veracini (1695-1750)

Abraham Hakim-Zargar

Allegro — Joseph Fiocco (1705-1741)

Erin Collard

Bourrée (Duet) — J.S. Bach

Samantha and Amanda Perkins

Minuet in G — Ludwig von Beethoven (1770-1827)

Katherine Wagner

Minuet 2 — J.S. Bach

Elliot Lane

May Song — Folk Song

John Lusardi

Twinkle, Twinkle Little Star — Folk Song

Erin Jewell

Pre-Twinkle

Elenna Meeks and Timothy Nussbaum

Minuet 1 — J.S. Bach

Hannah Stoltz

Allegro — Shinichi Suzuki (1898-1998)

Phillip Stoltz

Minuet — Luigi Boccherini (1743-1805)

Seema Sheth

Bourrée — J.S. Bach

Alexander Waiters

La Cinquantaine — Gabriel-Marie (1852-1928)

Kimberly Walker

Concerto No. 5 — Fredrick Seitz (1848-1918)

Third Movement, Allegretto

Kavir Patel

Solo Gavatte — J.S. Bach

Patrick Lane

Aboration — Felix Borowski

Mikhil Patel

German Dance — Karl von Ditterdsdorf (1739-1799)

Amanda Perkins

La Folia — Archangelo Corelli (1653-1713)

Miranda Ray

Sonata in A Major — George Friderie Handel (1685-1759)

Third Movement, Adagio

Fourth Movement, Allegro

Matthew Lane

Concerto in A minor — J.S. Bach

Second Movement, Andante

Third Movement, Allegro

Kristin Pfeifer

Concerto for Two Violins in D minor — J.S. Bach

First Movement, Vivace

Ensemble

University of Louisville
School of Music

presents

Suzuki Violin Recital
Students of SHERRY HOFMEISTER

FLORENCE PILKINTON, accompanist

Bird Recital Hall
Saturday Afternoon
May 23, 1998
2:00 P.M.

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Perpetual Motion — S. Suzuki (1902-1998)

Kristi Choi

Minuet — W.A. Mozart (1756-1791)

Natalie Lavin

Twinkle Variation — Folk Song

Katherine A. Gruneisen

Go Tell Aunt Rody — Folk Song

Jon William Jones

Concerto No. 5 — F. Seitz (1848-1918)

Ashley Wolf

Gavotte in G minor — J. S. Bach (1685-1750)

Kristen Billings

Lightly Row — Folk Song

Emily Griffin

Gavotte in D Major — Bach

Luke Davidson

The Happy Farmer — R. Schumann (1810-1856)

Katherine Downs

Twinkle, Twinkle, Little Star - Var. I — Folk Song

Michael Foshee

Concerto No. 5 — Seitz

Isabelle Cross

Concerto in A minor - Mvt. I — Vivaldi

Betsey Benjamin

Minuet II — Bach
Makenzie Moore

Lightly Row — Folk Song
Nickolas Renn

Twinkle, Twinkle, Little Star — Folk Song
Mary Jane Booker

Minuet II — Bach
Sarah Gallusser

Sonata in D Major
Allegro — Handel (1685-1759)
Natalie Helm

Sonata in A Major
Allegro — Handel
Kent Cissell

10 Minute Intermission

Bourree — Bach
Winnie Ann Spitza

Minuet I — Bach
Josephine Vincente

May Song — Folk Song
Ellis Whitehouse

Minuet III — Bach
Megan Elmore

Gavotte — Thomas
Megan Corum

Twinkle, Twinkle, Little Star - Var. I — Folk Song
Benjamin Schmaltz

Perpetual Motion — S. Suzuki
Aaron Schmaltz

French Folk Song — Folk Song

Dimitri Mishko

Gigue — F. M. Veracini

Holly Palmer

Song of the Wind — Folk Song

Kelley Hinklin

Twinkle, Twinkle, Little Star - Var. IV — Folk Song

Aaron Sprowles

Witches' Dance — Paganini (1782-1840)

Elizabeth Massey

Waltzer — Friedrich Kuhlau

Rachel Lane Hofmeister

Minuet — W.A. Mozart (1756-1791)

Conor Curtis

Gavotte in G Minor — Bach

Ashley Hardwick

Concerto in A Minor — Bach

Andante

Allegro Assai

Kristin Pfeiffer

Concerto No. 1 in A Minor — J.B. Accolay

Shawn Jaeger

University of Louisville

School of Music

presents

Preparatory Department Recital

Students of Paulinka de Rochemont

Florence Pilkinton, *piano*

Bird Recital Hall

Sunday Afternoon

May 26, 1998

1:00 P.M.

Smoking is not permitted in the School of Music Building. In the unlikely event of fire or other emergency, please walk - not run - to the nearest exit. The use of recording devices is strictly prohibited. Please silence electronic watches, phones, and pagers.

Minuet 3 — J. S. Bach

Amanda Matlock

Song of the Wind — J. Brahms

Chloe Lozano

Waltz — F. Schubert

Cassandra Abram

Gavotte in G minor — J.S. Bach

Jeshurun Cowart

Lullaby — F. Schubert
Lullaby — J. Brahms

Benjamin Dao

Allegro — S. Suzuki

Danielle Pikes, *viola*

Long, Long Ago — *Bailey*

Grace Greenwell

Variation

Chandler Petri

Perpetual Motion — S. Suzuki
Andantino

Lauren O'Neil, *viola*

Cripple Creek
Boilin' Cabbage Down

Ayla Rutledge

Courante — J.S. Bach

Timothy Dao

Concerto in A minor — A. Vivaldi
First Movement

Evan Gaubatz

Variation

Frances Dumstorf

Variation and Twinkle, Twinkle

Timothy Bailey

Andantino — S. Suzuki

Elise Meyer

Minuet 1 — J.S. Bach

Whitney Goodin

Meditation de Thais — J. Massenet

Mary Sun

Gavotte Mignon — A. Thomas

Christine Steiner

Witches' Dance — N. Paganini

Benjamin Newstadt

Gavote in D Major — J.S. Bach

Nolan Rauh

Humoresque — A. Dvorak

Matthew Cornell

Minuet 3 — J.S. Bach

Madelynn Ringo

Suite in G Major — J. S. Bach

Allemande

Nicholas Cox, *viola*

Allegro — J. H. Fiocco

Becky Pernicano

University of Louisville
School of Music
Trumpet Ensemble

Michael Tunnell, Director

1998 International Trumpet Guild Conference
University of Kentucky
Wednesday, May 27, 1998
10:45 a.m.

Fanfare and Images (1998) *Premiere Performance* — Adam W. Gaines (b. 1975)

Passages (1998) *Premiere Performance* — John LaBarbera (b. 1945)

Time
Verse
Egress

University of Louisville Trumpet Ensemble

Renae A. Adrian
Samantha Y. Chaney
Jason T. Fisher
Adam W. Gaines
Daniel Hazelton
Brian Hornbuckle
John McCoy
Jennifer Mills
Ashley M. Taylor
DeWayne T. Venzen

Vicky: can you put the Bicentennial logo here?

Adam W. Gaines was born on September 25, 1975 in Lexington, Kentucky. He graduated from Scott Co. High School, and studied trumpet with Dr. H. M. Lewis at Georgetown College. The recipient of numerous high school band awards, Adam was very active in local groups, including the Central Kentucky Youth Orchestra. Adam currently is a performance major at the University of Louisville School of Music, where he studies trumpet with Michael Tunnell and composition with Marc Satterwhite.

Fanfare and Images was written for the University of Louisville Trumpet Ensemble for the university's Bicentennial celebration and for the ensemble's performance at the 1998 ITG conference at the University of Kentucky. The piece divides into four sections: a fanfare(which can be performed as a separate work); a fugue; an aleatoric section; and a closing chorale. The composition is programmatic, outlining the story of an average day in the center of U of L's campus. The fanfare signals a new day on campus. The solo trumpet comments on the grandeur of the buildings, and the ensuing fugue offers a view of these buildings. As the students make their way to lunch at the stroke of twelve noon, their chatter masks the tolling of the Alma Mater from the clock tower. The end of this aleatoric section arrives with a call to sing the Alma Mater, as each student sings independently in the closing chorale.

John La Barbera started playing cornet when he was five years old. At the age of seven he began playing gigs with his parents and brothers pat and Joe in the La Barbera Family Band. His studies at the S.U.N.Y. at Potsdam, at Berklee College, at the Eastman School of Music, and in private study with Rayburn Wright contributed to his love of writing and strengthened his skills for a career in composition and arranging. By the late sixties John performed and toured the world in the great Buddy Rich Orchestra. He continued to play and write for many great big bands and now is acclaimed as one of the most respected composer/arrangers in the music field. His works have been recorded and performed by Buddy Rich, Woody Herman, Count Basie, Dizzy Gillespie, Mel Torme', Chaka Khan, Harry James, Bill Watrous, Bill Perkins, Al Cohn and Phil Woods, among others. As co-producer and arranger for The Glenn Miller Orchestra Christmas recordings (*In The Christmas Mood I & II*) John received Gold and Platinum records. John is a co-founder of the internationally acclaimed all women big band DIVA – No Man's Band.

In addition to his professional writing career, John is actively involved in the field of music education. He is the former Director of Jazz Ensembles at Cornell University and is now an Assistant Professor of Music at the University of Louisville School of Music, where he has implemented courses in Jazz, Music Industry, and MIDI/Computer techniques in music. As Jazz Editor of the ITG *Journal*, John contributes interviews with the world's leading jazz trumpet artists as a regular feature. John has been an active member of the International Association of Jazz Educators for 20 years and a writer/publisher member of ASCAP since 1970.

Passages was written for the University of Louisville Trumpet Ensemble's performance at the 1998 ITG Conference at the University of Kentucky. The work is a three-movement work whose main goal is to convey a feeling of motion. The individual sections denote an emotion identified with each subtitle. A subtle play on words is also implied: Time – precise movement and measured interval; Verse – stanzas of melody; Egress – a way out.

University of Louisville
School of Music

presents

Preparatory Department Recital

Students of JIM BATES

David George, *piano*

Bird Recital Hall
Friday Evening
May 29, 1998
7:00 P.M.

Smoking is not permitted in the School of Music Building. In the unlikely event of fire or other emergency, please walk - not run - to the nearest exit. The use of recording devices is strictly prohibited. Please silence electronic watches, phones, and pagers.

Perpetual Motion — Harold Robinson

Robert Tunnell
Meme Tunnell, *piano*

Song of the Volga Boatmen — Folk Song

Chris Korenkiewicz

Lavender's Blue — Folk Song
Go 'Way Old Man — Folk Song

Alice Markiewicz

Long, Long Ago — T.H. Bayly

Graham Gottschalk

Musette — J.S. Bach
Chorus from *Judas Macabeus* — G.F. Handel

Michelle Wolfe

Go Tell Aunt Rhody — Folk Song
Fox and Goose — Folk Song

Pierce Gradone

Song of the Volga Boatmen — Folk Song

Robert Dixon

Bobby Shaftoe — Folk Song
Country Dance — George Vance

Nathan McWilliams

Sheep May Safely Graze — J.S. Bach
Gigue — J.S. Bach

Lance Carmon

Go Tell Aunt Rhody — Folk Song
Go 'Way Old Man — Folk Song

Kelley Logan

Jesu, Joy of Man's Deisiring — J.S. Bach
Rigaudon — J.P. Rameau

Dawson Hollenbeck

Musette — J.S. Bach
March of the Kings — Folk Song

James Horton
Julianna Horton, *piano*

Concerto for Double Bass — Domenico Dragonetti
Allegro Moderato

Clark Cox

Quartet in G minor, Op. 27 — Edvard Grieg

The Apollo Chamber Ensemble
Amy Britton and David Krause, *violins*
Whitley Bullock, *viola*
Jason Raff, *violoncello*

CHAMBER
MUSIC
SOCIETY
of Louisville

A Special Celebration Concert
for the
60th Anniversary of the Society
1938-1998

THE ROBERT MANN PLAYERS

Robert Mann, *Violin*
Lucy Rowan, *Narrator*
Nicholas Mann, *Violin and Viola*
Bonnie Hampton, *Cello*
Nathan Schwartz, *Piano*

Honoring Two Founding Members
of the Society

Emilie Strong Smith
and
Gerhard Herz

North Recital Hall
University of Louisville School of Music
Sunday, May 31, 1998
3:00 P.M.

The Chamber Music Society of Lousiville
1998-1999 Season

Gilbert Kalish and Lee Luvisi, Duo Pianists
with Richard Fitz and Gordon Gottlieb, Percussion
Sunday, October 18, 1998

Schotten/Collier/BengtssonTrio
Viola-Piano-Cello
Sunday, November 15, 1998

Artis Quartet from Vienna
Sunday, February 7, 1999

Dorian Wind Quintet
with Richard Ormrod, Piano
Sunday, March 14, 1999

Juilliard String Quartet
Sunday, April 18, 1999

FLUTE RECITAL

by

ELEMENTARY, MIDDLE SCHOOL AND HIGH SCHOOL

STUDENTS OF

JEAN HUTCHINSON

ASSISTED BY

JENNETTE FULDA

LEAH NEWTON

CRESCENT HILL UNITED METHODIST CHURCH

201 S. PETERSON AVENUE

TUESDAY, JUNE 2, 1998

6:30 p.m.

Theme from Symphony No. 9, Op. 125 — Ludwig van Beethoven (1770-1827)

Kum Ba Ya — African Folk Song

Natalie Wernecke, flute

Menuett in F major — Friedrich Kuhlau (1786-1832)

Krissy Harrison, flute - Jean Hutchinson, piano

Theme from "Eine Kleine Nachtmusik," K. 525 — Wolfgang Amadeus Mozart (1756-1791)

Alicia Trusty, flute - Jean Hutchinson, piano

Carefree (1974) — Mac Perrin

Claire Mosley Christina Gowen Jenny Coronel, flutes
Jean Hutchinson, piano

Sonata in C major, Op. 3, no. 1 — Jean Baptiste Loeillet (1680-1730)

Vivace

Jessica Swain, flute - Jean Hutchinson, piano

Sharpshooters March — Metalo

Christina Gowen Emily Dunn Jean Hutchinson, flutes

Andalouse — Emil Pessard (1843-1917)

Courtney Strecker, flute - Jean Hutchinson, piano

Galway Pipers (1963) — Clarence E. Hurrell

Kara Dickson Jessica Swain Jean Hutchinson, flutes

Minuet and Dance of the Blessed Spirits from Orfeo ed Euridice (1764) — Christoph Willibald Gluck (1714-1787)

Laura Nelligan, flute - Jean Hutchinson, piano

Concerto in C major — André-Ernest-Modest Gretry (1741-1813)
Allegro
Shannon Fowler, flute - Jean Hutchinson, piano

The Pied Piper (1959) — Gordon Jacob (b. 1895)
The Spell - The March to the River Weser
Jean Hutchinson, bass flute and piccolo

Childhood Favorites (1996) — arr. Ricky Lombardo

Panpipes Flute Choir
Shannon Fowler Robin Clough, piccolos
Chrissy Meyer Ellen Brennan Jessica Swain Kara Dickson
Caitlyn Ikenberry Chrisann Ikenberry Alicia Trusty Christina Gowen
Nick Jones, flutes
Jean Hutchinson, conductor

INTERMISSION

Introduction and Air (ca. 1702) — Gottfried Finger (ca. 1660-1730)
Shannon Fowler Ellen Brennan Jean Hutchinson, flutes

The Bird Fancier's Delight — Lawrence Trott
Robin Clough, piccolo

Suite in A minor (1734) — Georg Philip Telemann (1681-1767)
Les Plaisirs
Kara Dickson, flute - Jean Hutchinson, flutes

Yankee Doodle on Tour (1953) — arr. Russell Nygren
Robin Clough Nick Jones Jean Hutchinson, flutes

Nocturne in Eb major, Op. 9, no. 2 — Fryderyk Chopin (1810-1849), arr. Mark Streensland

Sonata in F major — Georg Philip Telemann (1681-1767)
Vivace
Jennifer Renfro, flute - Jean Hutchinson, piano

Sonata in G major, Op. 1, no. 5 — George Frideric Handel (1685-1750)
Allegro
Chrissy Meyer, flute - Jean Hutchinson, piano

Allegretto in Eb major — ?John Eccles (ca. 1668-1735)

Allemande in F major — Henry Purcell (1659-1695)
Crisann Ikenberry Caitlyn Ikenberry, flutes

La Flute de Pan, Op. 15 — Jules Mouquet (1867-1946)
Pan et Les Bergers
Courtney McGuire, flute - Jean Hutchinson, piano

Sonata in F major, Op. 1, no. 1 — Jean Baptiste Loeillet (1680-1730)
Vivace

Menuett in G major — Ludwig van Beethoven (1770-1827)
Chrissy Meyer Laura Nelligan, flutes

Scherzino, Op. 55, no. 6 — Karl Joachim Andersen (1847-1909)
Ellen Brennan, flute - Jean Hutchinson, piano

Trio in A minor, Op. 77 — Kasper Kummer (1795-1870)
Andante
Courtney McGuire Jennette Fulda Jean Hutchinson, flutes

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HONORS LIST - 1998

HIGH SCHOOL GRADUATES - Evelyn Carpenter - Ballard
Kristin Doehnert - Manual Jennette Fulda - Manual
Jessica Jewell - South Oldham Erica Kennedy - South Oldham
Mark Schnell - Seneca Jennifer Van Horn* - Youth Performing Arts

EIGHTH GRADE GRADUATES - Dana Blakemore - Meyzeek
Ellen Brennan - Jefferson County Traditional Elizabeth Durham - Highland
Shannon Fowler(P) - Jefferson County Traditional
Chrissy Meyer - St. Stephen Martyr Laura Nelligan - St. Patrick's
Jennifer Renfro* - Kammerer Courtney Strecker* - Westport
Amanda Yonts - Barrett

ALL-STATE BAND - Kim Cart Stephanie Trautwein

ALL-STATE FINALISTS - Julie Bennett Erica Kennedy Courtney McGuire
Leah Newton

ALL-COUNTY HIGH SCHOOL BAND - Lauren Deerwester (clarinet)
Stephanie Trautwein

DISTRICT 5 ALL-DISTRICT BAND - Kim Cart Erica Kennedy

ALL-COUNTY MIDDLE SCHOOL BAND - Shannon Fowler

LOUISVILLE YOUTH ORCHESTRA - Jennette Fulda (assistant principal)

LOUISVILLE FLUTE CHOIR - Julie Self Mark Schnell

YOUTH PERFORMING ARTS SCHOOL - Sarah Burks Abby Johnson
Emily Reeves Ashley Rowatt Diana Scro Stephanie Trautwein
Jennifer Van Horn* (Concert band)

ADMITTED TO YPAS - Shannon Fowler

BLUEGRASS BRASS DRUM AND BUGLE CORPS - Leah Newton (mallets)

EASTERN KENTUCKY UNIVERSITY MIDDLE SCHOOL HONORS BAND
Elizabeth Durham

MOREHEAD INVITATIONAL WIND ENSEMBLE - Julie Bennett Leah Newton
Julie Self*

INTERLOCHEN ARTS CAMP - Emily Hanauer

CENTRAL OHIO FLUTE ASSOCIATION FLUTE FESTIVAL -
Susan Catterson Evelyn Carpenter(P) Jennette Fulda(P)
Abby Johnson Leah Newton Olivia Rauter, alto flute
Emily Reeves Diana Scro Danyelle Shaw Stephanie Trautwein
Stephanie Unger Erin Wakeling Kim Wicke, bass flute

* Principal Flute (First Chair) (P) Piccolo

NATIONAL MERIT FINALIST - Jennette Fulda

GOVERNOR'S SCHOLARS - Ashley Rowatt

PARTICIPANTS IN SOLO AND ENSEMBLE CONTEST:

Jennifer Baker	Katie James	Mark Schnell
Julie Bennett	Abby Johnson	Diana Scro
Dana Blakemore	Nick Jones	Julie Self
Sarah Burks	Courtney McGuire	Danyelle Shaw
Robin Clough	Chrissy Meyer	Courtney Strecker
Lauren Deerwester	Laura Nelligan	Jessica Swain
Elizabeth Durham	Leah Newton	Stephanie Trautwein
Shannon Fowler	Olivia Rauter	Jennifer Van Horn
Peter Hagman	Emily Reeves	Kim Wicke
Chrissy Harrison	Jennifer Renfro	Amanda Yonts
Caitlyn Ikenberry	Ashley Rowatt	Vilis Yore
Crisann Ikenberry		

PANPIPES FLUTE CHOIR - FULL ENSEMBLE:

Amanda Baker	Emily Hanauer	Olivia Rauter
Julie Bennett	Caitlyn Ikenberry	Emily Reeves
Ellen Brennan	Crisann Ikenberry	Amy Russell
Sarah Burks	Katie James	Diana Scro
Evelyn Carpenter	Jessica Jewell	Danyelle Shaw
Robin Clough	Abby Johnson	Courtney Strecker
Lauren Deerwester	Nick Jones	Jessica Swain
Kara Dickson	Courtney McGuire	Stephanie Trautwein
Elizabeth Durham	Laura Nelligan	Stephanie Unger
Jennette Fulda	Leah Newton	Jennifer Van Horn
Christina Gowen	Charlotte Pranger	Erin Wakeling
		Kim Wicke

PANPIPES FLUTE CHOIR - CHAMBER ENSEMBLE:

Julie Bennett	Dianne Mattingly	Danyelle Shaw
Ellen Brennan	Chrissy Meyer	Sarah Sheets
Evelyn Carpenter	Leah Newton	Stephanie Trautwein
Jennette Fulda	Olivia Rauter	Stephanie Unger
Emily Hanauer	Emily Reeves	Jennifer Van Horn
Jessica Jewell	Mark Schnell	Erin Wakeling
Abby Johnson	Diana Scro	KIm Wicke

Guest performer - Susan Catterson

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COLLEGE PLANS: CLASS OF '98:

Evelyn Carpenter: Bellarmine College or University of Louisville

Jennette Fulda: University of Kentucky (full scholarship)

Erica Kennedy: Jefferson Community College

Mark Schnell: University of Kentucky (full scholarship)

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WHERE WE GO FROM HERE: EIGHTH GRADE '98:

Dana Blakemore: Manual High School

Ellen Brennan: Male High School

Elizabeth Durham: Atherton High School

Shannon Fowler: Youth Performing Arts School

Chrissy Meyer: Assumption High School

Laura Nelligan: Assumption High School

Jennifer Renfro: Ballard High School

Courtney Strecker: Eastern High School

Amanda Yonts: Ballard High School

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RECITAL ASSISTANTS JENNETTE FULDA & LEAH NEWTON

A student of Jean Hutchinson, Jennette is a 1998 graduate of Manual High School and will attend the University of Kentucky on a full tuition scholarship. Jennette has received numerous academic honors this year, including National Merit finalist, class valedictorian and semifinalist to the Presidential Scholars. This past season, Jennette was assistant principal flute of the Louisville Youth Symphony Orchestra. She has been a member of the Panpipes Flute Choir for the past seven years, three of them as principal flutist and piccoloist. In April, she performed at the Central Ohio Flute Festival in Columbus for the third time. We will miss her excellent performances and wish her good luck at UK. Thanks, Jennette, for all your work at the recital tonight - and for the last three years!

Also a student of Jean Hutchinson, Leah has just completed her sophomore year at Seneca High School, where she is a member of the Seneca flute choir and plays percussion in the marching and concert bands. As a flutist, she was an All-State band finalist and participated in the Morehead Invitational Wind Ensemble. For the past three years, she has performed with the Panpipes at the Central Ohio Flute Festival. Leah also plays mallets in the Bluegrass Brass Drum and Bugle Corps. Thanks, Leah, for all your work tonight!

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PANPIPES RETURN TO COLUMBUS, OHIO

For the third consecutive year, the Panpipes Flute Choir was invited to perform at the Central Ohio Flute Festival, an annual event held at The Ohio State University in Columbus. On April 10, 1998, twelve members of the Panpipes Flute Choir, along with one guest performer from the Bellarmine College Flute Ensemble, performed several works by Dr. Sonny Burnette, chairman of the music department at Georgetown College, as well as a ragtime piece by Canadian composer Don MacMillan. In addition to performing at the flute choir concert, members attended a flute choir sight-reading session conducted by National Flute Association Past President Katherine Borst Jones, associate professor of flute at The Ohio State University. That same afternoon, Walfrid Kujala, piccoloist of the Chicago Symphony and professor of flute at Northwestern University, presented a recital on both flute and piccolo followed by a master class. The Panpipes have been invited to appear at the festival next year.

PANPIPES FLUTE CHOIR - CHAMBER ENSEMBLE

As a result of their appearances at the Central Ohio Flute Festival, the Panpipes have formed a chamber ensemble, composed of advanced high school and adult flutists. This year, in addition to the flute festival, the chamber ensemble performed on Jean Hutchinson's faculty flute recital at Bellarmine College, as a part of the Panpipes Christmas tour concerts, and at the Bellarmine College Baccalaureate Mass.

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ERNIE CHAMMAS, tenor
DAVID BERGER, piano

June 7. 1998 7 pm
St. John's Evangelical Church
637 East Market St.. Louisville. KY

Weep you no more — Roger Quilter (1877-1953)
from *Seven Elizabethan Lyrics* Op. 12 # 1
Whither Must I Wander? — Ralph Vaughn Williams (1872-1958)
from *Songs of Travel, poet: Robert L. Stevenson*
The Music of the Night — Andrew Lloyd Webber (1948-)
from *Phantom of the Opera, lyrics by Charles Hart*

All I ask of you *(Phantom of the Opera)* — Andrew Lloyd Webber
Pur ti miro *(L'Incoronazione di Poppea)* — Claudio Monteverdi (1567-1643)
with Susan Turner, mezzo-soprano

Madamina! Il catologo è questo — Wolfgang Amadeus Mozart (1756-91)
from *Don Giovanni*

Aufenthalt *(Schwanengesang)* — Franz Schubert (1797-1828)
Ich grolle nicht *(Dichterliebe)* — Robert Schumann (1810-56)
Zueignung Op. 10 # 1 — Richard Strauss (1864-1949)
Verborgenheit — Hugo Wolf (1860-1903)
Dein blaues Auge Op. 59 # 8 — Johannes Brahms (1833-97)
Mailied (1791) Op. 52 # 4 — Ludwig van Beethoven (1770-1827)
Erlkonig Op. 1 — Franz Schubert

Lydia
Toujours — Gabriel Faurè (1845-1924)
Adieu

On to Battle! ("Frisch zum Kampfe!") — Mozart
(The Abduction from the Seraglio, Die entfuhrung aus dem Serail)

Ernie Chammas holds a Bachelor of Music degree in Vocal Performance and is about to receive his Bachelor of Music Education degree from the University of Louisville. He has studied at the American Institute of Musical Studies in Graz, Austria. He has sung comprimario roles with Kentucky Opera and is tenor soloist at St. John's Church. This summer Mr. Chammas sings the role of Monostatos in Mozart's ***The Magic Flute*** in Rome.

David Berger has been a professional coach/accompanist and piano teacher in Louisville for the past sixteen years. He is staff accompanist and opera coach at the University of Louisville and has worked for the opera companies in Miami, Santa Fe, Des Moines, Glimmerglass, Nashville, St. Petersburg, Memphis and Salt Lake City. Mr. Berger was music director and conductor for Kentucky Opera for twelve years: during that time he conducted *The Merry Widow, The Barber of Seville, Cox & Box, The Mikado, The Soldier's Tale, The Stone Man and HMS Pinafore*. He holds "cum laude" degrees from Ohio State Unviersity and the University of Cincinnati College-Conservatory of Music.

University of Louisville
School of Music

presents a

Suzuki Piano Institute Recital

North Recital Hall
Tuesday, June 9, 1998
1:00 p.m.

Smoking is not permitted in the School of Music Building. In the unlikely event of fire or other emergency, please walk- not run- to the nearest exit. The use of recording devices is strictly prohibited. Please silence electronic watches and pagers.

PROGRAM

Twinkle Variation A — Shinichi Suzuki

Sydney Neustadt

Twinkle Variation C — Shinichi Suzuki

Logan Clements

Go Tell Aunt Rhody — Folk Song

Sam Downing

Chant Arabe — Anon.

Jonathan Rosa

Au Clair de la Lune — Lully

Sarah McClure

Lightly Row — Folk Song

Hannah Rose Neuhauser

Go Tell Aunt Rhody — Folk Song

Natalie Martin

Little Playmates — Chwatal

Madison Sanchez

Allegretto I — Czerny

Hanna Abdallah

Allegro — Suzuki

Andrew Loo

The Honeybee — Folk Song

Rachel DelaCourt

Au Clair de la Lune — Lully

Hunter Strickler

Allegro — Suzuki

Ilan Esrey

Musette — Anon.

Daryl Clark Holloway

Ecossaise — Hummel

Logan Smith

Minuet 3 — Bach

Jessie Magee

Ecossaise — Hummel

Julia Gasperson

Sonatina — Beethoven
Romance

Lisa Kenney

Minuet 1 — Bach

Frederick (Reggie) Bentley

A Short Story — Lichner

Kassie Reep

Cradle Song — Weber

Karen Kenney

Minuet 2 — Bach

Scott Tatum

Short Story — Lichner

Alexandra Fisher

Minuet — Bach

Whitney Hoagland

Sonatina, Op. 59, No. 2
Vivace — Kuhlau

Stephanie Loo

Sonatina, Op. 36, No. 1 — Clementi

Tess Bentley

Sonatina (1st movement) — Beethoven

Anna Lee

Sonatina Op.36, No. 3
Spiritoso — Clementi

Lea Downing

Für Elise — Beethoven

Danielle Day

By the Limpid Stream — Burgmüller

Geraldine Smith

Rondo — Mozart

Pascale Cross

Invention — Bach

Louis Rawls

University of Louisville
School of Music

presents

An Afternoon with Mickey, Minnie, and Uncle Walt

Steve Crews, *piano*
Hubert Griffin, Jr., *drums*
Ron Neeld, *bass*

North Recital Hall
Wednesday, June 10, 1998
1:15 p.m.

Smoking is not permitted in the School of Music Building. In the unlikely event of fire or other emergency, please walk-not run-to the nearest exit. The use of recording devices is strictly prohibited. Please silence electronic watches and pagers.

PROGRAM

Whistle While You Work (from *Snow White*)	Frank Churchill (c. 1937)
Someday My Prince Will Come (from *Snow White*)	Frank Churchill (c. 1937)
Under the Sea (from *The Little Mermaid*)	Alan Menken (c. 1988)
Beauty and the Beast (from *Beauty and the Beast*)	Alan Menken (c. 1991)
Chim Chim Cher-ee (from *Mary Poppins*)	Richard M. Sherman (c. 1963)
When You Wish Upon a Star (from *Pinocchio*)	Leigh Harline (c. 1940)
Zip-a-dee-doo-dah (from *Song of the South*)	Allie Wrubel (c. 1945)

University of Louisville
School of Music

presents a

Suzuki Piano Institute Recital

North Recital Hall
Thursday, June 11, 1998
1:00 p.m.

Smoking is not permitted in the School of Music Building. In the unlikely event of fire or other emergency, please walk - not run - to the nearest exit. The use of recording devices is strictly prohibited. Please silence electronic watches and pagers.

PROGRAM

Pre-Twinkle Bow

Jake Dougherty
Joseph Walker

Twinkle — Shinichi Suzuki

Elena Mishko

Lightly Row — Folk Song

Miranda Schmidt

Twinkle — Suzuki

Jonathan Selub

Mary Had a Little Lamb — Folk Song

Rebekah Grella

Twinkle — Suzuki

Zachary Lambertus

French Children's Song — Folk Song

Mallory Glazer

Twinkle — Suzuki

Eleanor Clark Holloway

Mary Had a Little Lamb — Folk Song

Samuel Rudovsky

Twinkle — Suzuki

Laura Baran

Cuckoo — Folk Song

McLean Baran

Go Tell Aunt Rhody — Folk Song

Kelly Russo

Au Clair de la Lune — Lully

Alicia Scott

London Bridge — Folk Song

Kelsey Norris

Go Tell Aunt Rhody — Folk Song

Kathleen Murphy

Au Clair de la Lune — Lully

Keeley Trimble Lawner

Lightly Row — Folk Song

Gabriel Neustadt

French Children's Song — Folk Song

Shannon Russo

Chant Arabe — Anon.

Sam Selub

Long, Long Ago — Folk Song

Maria Maldonado

Go Tell Aunt Rhody — Folk Song

Patrick Harbeson

Honeybee — Folk Song

Shelby Clements

Long, Long Ago — Folk Song

Nicholas Wahl

Little Playmates — Chwatal

Tiffany McClure

Chant Arabe — Anon.

Samuel Clark Holloway

Musettte — Anon.

Rachel Selub

Happy Farmer — Schumann

Audrey Harbeson

A Short Story — Lichner

Arisa Katayama

Arietta — Mozart

Kelsey Kuehn

Sonatina, Op. 36, No. 1 — Clementi
Vivace

Olivia Bentley

Wild Rider — Schumann

Christian Rizzuti

Moonlight Sonata — Beethoven

Laura Chappell-Campbell

Minuet — W. A. Mozart

Sarah Walker

Sonatina, Op. 36, No. 1 — Clementi
Vivace

Lisa Ruas

Minuet — J. S. Bach

Richard Kenney

Sonatina, Op. 36, No. 3 — Clementi
Spiritoso

Shelly Wilburn

Minuet 1 — W. A. Mozart
(from 8 Minuets with Trio)

Cody Campbell

Minuet — Bach

Whitney Hoagland

Minuets I & II — J. S. Bach
(from Partita No. 1 in B-flat)

Isaac Smith

Musette — Bach

Whitney Lesch

Minuet — J. S. Bach

Niyetta Williams

Arabesque — F. Burgmüller

A. C. Rosa

University of Louisville
School of Music

presents

Suzuki Institute Teacher Trainee Recital

Students of Dr. Haruko Kataoka

North Recital Hall
Friday, June 12, 1998
10:00 a.m.

Smoking is not permitted in the School of Music Building. In the unlikely event of fire or other emergency, please walk - not run - to the nearest exit. The use of recording devices is strictly prohibited. Please silence electronic watches and pagers.

PROGRAM

Cuckoo		Folk Song
	Reneé D. Eckis	
Minuet 2		Bach
	Vicki Seil	
Christmas Day Secrets		Dutton
	Cheryl Stewart	
Christmas Day Secrets		Dutton
	Phyllis Newman	
Allegretto 2		Czerny
	JoAnne Westerheide	
Goodbye to Winter		Folk Song
	Jane Guerin	
Minuet 1		Bach
	Gloria Krueger	
A Short Story		Lichner
	Kathy Moser	
Allegro		Suzuki
	Christine Albro	
A Short Story		Lichner
	Bruce Boiney	
Cuckoo		Folk Song
	David Meese	

Sonatina, Op. 36, No. 1 — Clementi

Corinna Chang

Minuet 1 — Bach

Malinda Rawls

The Happy Farmer — Schumann

Karen Griffin

University of Louisville
School of Music

presents a

Suzuki Piano Institute Final Recital

Dedicated to the memory of

Dr. Shinichi Suzuki

North Recital Hall
Friday, June 12, 1998
7:00 p.m.

Smoking is not permitted in the School of Music Building. In the unlikely event of fire or other emergency, please walk - not run - to the nearest exit. The use of recording devices is strictly prohibited. Please silence electronic watches and pagers.

PROGRAM

Pre-Twinkle Bow

Jake Dougherty
Joseph Walker

Twinkle — Shinichi Suzuki

Sydney Neustadt

Honey Bee — Folk Song

Miranda Schmidt

Twinkle — Suzuki

Jonathan Selub

Mary Had a Little Lamb — Folk Song

Rebekah Grella

Twinkle — Suzuki

Zachary Lambertus

French Children's Song — Folk Song

Mallory Glazer

Twinkle — Suzuki

Eleanor Clark Holloway

Mary Had a Little Lamb — Folk Song

Samuel Rudovsky

Twinkle — Suzuki

Laura Baran

Au Clair de la Lune — Lully

Hunter Strickler

Cuckoo — Folk Song

McLean Baran

Go Tell Aunt Rhody — Folk Song

Kelly Russo

Au Clair de la Lune — Lully

Alicia Scott

London Bridge — Folk Song

Kelsey Norris

Go Tell Aunt Rhody — Folk Song

Kathleen Murphy

Au Clair de la Lune — Lully

Keeley Trimble Lawner

Lightly Row — Folk Song

Gabriel Neustadt

French Children's Song — Folk Song

Shannon Russo

Chant Arabe — Anon.

Sam Selub

Long, Long Ago — Folk Song

Maria Maldonado

Mary Had a Little Lamb — Folk Song

Patrick Harbeson

Honeybee		Folk Song
	Shelby Clements	
Long, Long Ago		Bayly
	Nicholas Wahl	
Little Playmates		Chwatal
	Tiffany McClure	
Chant Arabe		Anon.
	Samuel Clark Holloway	
Musettte		Anon.
	Rachel Selub	
Minuet I		Bach
	Audrey Harbeson	
A Short Story		Lichner
	Arisa Katayama	
Musette		Anon.
	Daryl Clark Holloway	
Arietta		Mozart
	Kelsey Kuehn	
A Short Story		Lichner
	Emily Ruas	
Wild Rider		Schumann
	Christian Rizzuti	
Minuet		W. A. Mozart
	Sarah Walker	
Sonatina, Op. 36, No. 1 Vivace		Clementi
	Lisa Ruas	

Minuet I — W.A.Mozart
(from 8 Minuets with Trio)
Cody Campbell

Minuets I & II — J. S. Bach
(from Partita No. 1 in B-flat)
Isaac Smith

Sonatina, Op. 36, No. 3 — Clementi
Shelley Wilburn

Gigue from Partita in B-flat Major — J. S. Bach
Niyetta Williams

INTERMISSION

Twinkle — Suzuki
Elena Mishko

Go Tell Aunt Rhody — Folk Song
Sam Downing

Twinkle — Suzuki
Logan Clements

Chant Arabe — Anon.
Jonathan Rosa

Lightly Row — Folk Song
Hannah Rose Neuhauser

Chant Arabe — Anon.
Sarah McClure

Little Playmates	Madison Sanchez	Chwatal
Allegretto 1	Hanna Abdallah	Czerny
Go Tell Aunt Rhody	Natalie Martin	Folk Song
Honeybee	Rachael DelaCourt	Folk Song
Allegro	Ilan Esrey	Suzuki
Minuet 3	Jessie Magee	J. S. Bach
Ecossaise	Julia Gasperson	J. N. Hummel
Wait Thou Still	Jesse Logsdon	J. Franck
Sonatina Romance	Lisa Kenney	Beethoven
Minuet 1	Frederick (Reggie) Bentley	J. S. Bach
Ecossaise	Kassie Reep	Hummel
Minuet	Whitney Hoagland	Bach
Cradle Song	Karen Kenney	Weber

Minuet 2 — J. S. Bach

Scott Tatum

A Short Story — Lichner

Alex Fisher

Musette — Bach

Whitney Lesch

Allegro — Suzuki

Andrew Loo

A Short Story — Lichner

Suzanne Prinsen

Ecossaise — Hummel

Logan Smith

Minuet — Bach

Richard Kenney

Sonatina, Op. 59, No. 2 — Kuhlau
Vivace

Stephanie Loo

Sonatina, Op. 36, No. 1 — Clementi
Andante

Tess Bentley

Sonatina — Beethoven
Romance-Allegretto

Anna Lee

Sonatina, Op. 36, No. 1 — Clementi
Vivace

Olivia Bentley

Sonatina, Op. 36, No. 3 — Clementi
Spiritoso

Lea Downing

Für Elise — Beethoven

Laura Chappell-Campbell

By the Limpid Stream — F. Burgmüller

Geraldine Smith

Moonlight Sonata — Beethoven

Danielle Day

Rondo — Mozart

Pascale Cross

Für Elise — Beethoven

A. C. Rosa

By the Limpid Stream — Burgmüller

Brandon Seil

Invention — Bach

Louis Rawls

University of Louisville
School of Music
presents

North Recital Hall
Monday Afternoon
June 15, 1998
1:30 P.M.

Suzuki String Institute
Jennifer Shackleton, *violin*
Paige Gottlieb, *piano*

Sonata in a minor — Schubert

Brandenburg Concerto #6 — Bach

Jim Bates
Melinda Bootz
Debbie Caruso
Robin Chappers
Wayne Krigger
Jennifer Shackleton

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University of Louisville
School of Music

presents

Recital Hall
Tuesday afternoon
June 16, 1998
1:30 P.M.

Suzuki String Institute Recital

Polish Dance — Severn
Justin Neuhäuser, *violin* (Driver)

Concerto No. 2 — Seitz
Third Movement
Ted Simpson, *violin* (McGlasson)

French Folk Song — Folk Song
Dimitri Mishko, *violin* (Hofmeister)

Chanson Triste — Tchaikowsky
Casey Campbell, *cello* (Mellado)

Sonata No. 1 — Handel
Allegro
Matthew Lane, *violin* (Hughes)

Concerto No. 5 — Seitz
Third Movement
Emily Wilcox, *violin* (Hofmeister)

Allegro — Fiocco
Becky Pernicano, *violin* (de Rochemont)

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University of Louisville
School of Music

presents

Recital Hall
Wednesday Afternoon
June 17, 1998
1:30 P.M.

Suzuki String Institute Recital
Florence Pilkington, *piano*

Concerto No. 1 in A Minor — Bach
Andante
Allegro Moderato
Katie Beth Winters, *violin* (Hummel)

Andantino — Suzuki
Whittnie Rogers, *violin* (Jones)

Bouree — Handel
Hannah Rose Neuhauser, *violin* (Driver)

Allegro — Suzuki
Emma Simpson, *violin* (McGlasson)

Go Tell Aunt Rhody — Folk Song
Laurie Dixon, *viola* (Shakelton)

Gavotte — Bach
Patrick Lane, *violin* (Hughes)

O Come Little Children — Folk Song
Molly Beanblossom, *violin* (Driver)

Bouree — Handel
Lauren Beard, *violin* (Beard)

Andantino — Suzuki
Meghan Lyons, *violin* (Council-Phelan)

Concerto No. 2 — Seitz
Third Movement
Claire Aronis, *violin*

Polish Dance — Severn

Justin Neuhauser, *violin* (Driver)

Concerto No. 1 in A Minor — Bach

Andante

Colin Maki, *violin* (Blum)

Go Tell Aunt Rhody — Folk Song

Mercedes Drogin, *violin* (Green)

Song of the Boatman — Folk Song

Robert Dixon, *double bass*, (Bates)

Mimi Tunnell, *piano*

Perpetual Motion — Robinson

Robert Tunnell, *double bass*, (Bates)

Mimi Tunnell, *piano*

University of Louisville
School of Music

presents

Recital Hall
Wednesday Evening
June 17, 1998
7:00 P.M.

Suzuki String Institute Recital
David George, *piano*

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short story — Improvisation

Wayne Krigger

Pouchas Das — Francois Rabbath

Jim Bates

Violin Concerto in D Major K 218 — Mozart
First Movement

Gretchen Wilcox

Surprise Duo

Stan Smith and Sarah Smith

Fiddle Tune — Traditional Irish
Foggy Dew — Traditional Irish

Scott Walker

Sarabande from Partita No.2 — Bach
Caprice No. 24 — Paganini

Ed Wilcox

Pizzicato Gavotte — C. Latann
Lullaby (Posthumous) — George Gershwin
"I Got the Rhythm" — George Gershwin

Dirty Dozen

Brice Farrar, Gretchen Wilcox, Stacey Shuck
Sutako Robert, Judy Pease Wilson, Sarah Smith
Stan Smith, Ed Wilcox, Mary Ann Tortoluno
Scott Walker, Alice Vierra, Jim Bates

University of Louisville
School of Music

presents

Recital Hall
Wednesday Evening
June 17, 1998

Suzuki String Institute Recital

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short story — Improvisation

Wayne Krigger

Pizzicato Gavotte	C. Latann
Lullaby (Posthumous)	George Gershwin
"I Got the Rhythm"	George Gershwin

Dirty Dozen

Violin Concerto in D Major K 218 — Mozart
First Movement

Gretchen Wilcox

Pouchas Das — Francois Rabbath

Jim Bates

Foggy Dew	Traditional Irish
Fiddle Tune	Traditional Irish

Scott Walker

Sarabande from Partita No.2	Bach
Caprice No. 24	Paganini

Ed Wilcox

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University of Louisville
School of Music

presents

Recital Hall
Thursday Afternoon
June 18, 1998
1:30 P.M.

Suzuki String Institute Recital
Florence Pilkinton, *piano*

Courante — Bach
Alan Murphy, *violin* (Farrar)

Humouresque — Dvorak
Alicia Kotheimer, *violin* (Driver)

Concerto in A minor — Vivaldi
First Movement
Jessica-Lynn Fernandez, *violin* (Driver)

Waltz — Kuhlau
Rachel Hofmeister, *violin* (Hofmeister)

Allegro — Suzuki
Kelsey Hensley, *violin* (Wilcox)
Elyse Hensley, piano

Song of the Volgaman — Folk Song
Chris Korenkiewicz, *double bass* (Bates)

Concerto in A Minor — Vivaldi
Third Movement
Kristin Pfeifer, *violin* (Hofmeister, Hughes)

Gavotte — Gossec
Nikhil Mirchandani, *cello* (Marcou)

Andantino — Suzuki
Laura Clay, *violin* (Smith)

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PreTwinkle Demonstration

Alexander Devers, *violin* (Jones)

Two Grenadiers — Schumann

Lia Saunders, *cello* (Krigger)

Concerto in G Minor — Vivaldi

Second Movement

Kristin Kline, *violin* (Newman)

Humouresque — Dvorak

Peter Clay, *violin* (Smith)

Andantino — Suzuki

Jessica Huddleston, *violin* (Jones)

Concerto in A Minor — Vivaldi

Allegro

Molly Rogers, *violin* (Rush)

Two Grenadiers — Schumann

Maisy Cottingham, *violin* (Driver)

University of Louisville
School of Music

presents

Suzuki String Institute Recital

North Recital Hall
Friday Afternoon
June 19, 1998
1:30 P.M.

Smoking is not permitted in the School of Music Building. In the unlikely event of fire or other emergency, please walk - not run - to the nearest exit. The use of recording devices is strictly prohibited. Please silence electronic watches and pagers.

Orchestra II

Overture to Royal Fireworks	Handel-Meyer
Air and Rondo from Abdelazer	Purcel-Isaac
Entrance of the Queen of Sheba from Soloman	Handel-Fisher
Allegro from Concerto in G	Vivaldi-Clebanoff

Orchestra II Personnel

Jessica Allsmiller, Claire Aronis, Casey Campbell
Timothy Choi, Aaron Clay, Peter Clay
Alice Culin-Ellison, Monteka Edwards, David Ellestad
Arezou Etemad, Jessica-Lynn Fernandez, Benjamin Ferrell
Anna Hartzheim, Rachel Hofmeister, Rebecca Hruska
Kristen Kline, Patrick Lane, Collin Lloyd,
Gabi McKay, Rachel Meador, Nikhil Mirchandani,
Ryan Murphy, Justin Neuhauser, Cassie Powell
Elly Powell, Miranda Ray, Cy Richie
Molly Rogers, Ted Seltman, Heather Spearman
Robert Tunnell, Aury Washburn,

Orchestra I

King's March	Jeremiah Clark arr. Wilcox
Bohemian Song	Folk Song arr. Wilcox
Air	Anonymous 1740 arr. Wilcox

Orchestra I Personnel

Lauren Beard, Celeste Carruth, Matthew Cornell
Maisy Cottingham, Robert Dixon, John Hartzheim
Lisa Kaminski, Alicia Kotheimer, Rosalie Meador
Hannah Rose Neuhauser, Nolan Rauh, Lia Saunders
Emma Smith, Chelsea Tull, Ted Simpson
Sally Wilcox, Emily Wilcox

Orchestra III

Overture to Barber of Seville — Rossini-Alshin

Divertimento K. 138 — Mozart
- I. Allegro
- II. Presto

Water Music Suite — Handel-Etling
- I. Air
- II. Bouree
- III. Hornpipe
- IV. Finale

Orchestra III Personnel

Andy Aronis, Sarah Cogswell, Alex Dillon
Christopher Korenkiewicz, Matthew Lane, Colin Maki,
James Morris, Joshua Morris, Alan Murphy, Ross Neuhauser
Becky Pernicano, Kristin Pfeifer, Katie Beth Winters

KENTUCKIANA

Music Festival 1998

June 21-26, 1998





UofL 200 1798-1998

Choral and Piano Program

The Kentuckiana Music Institute provides an opportunity for intense choral or keyboard experience. This experience is offered by the University of Louisville School of Music for the small service cost of only $100.00 to those who qualify. Students must have completed grade 8, 9, 10, 11, or 12 and may apply even if they graduate in May or June. Admission is by audition only. To gain admission, prospective students should fill out and return the application form. *Upon receipt of the application form, arrangements will be made for an audition in the student's school or community.*

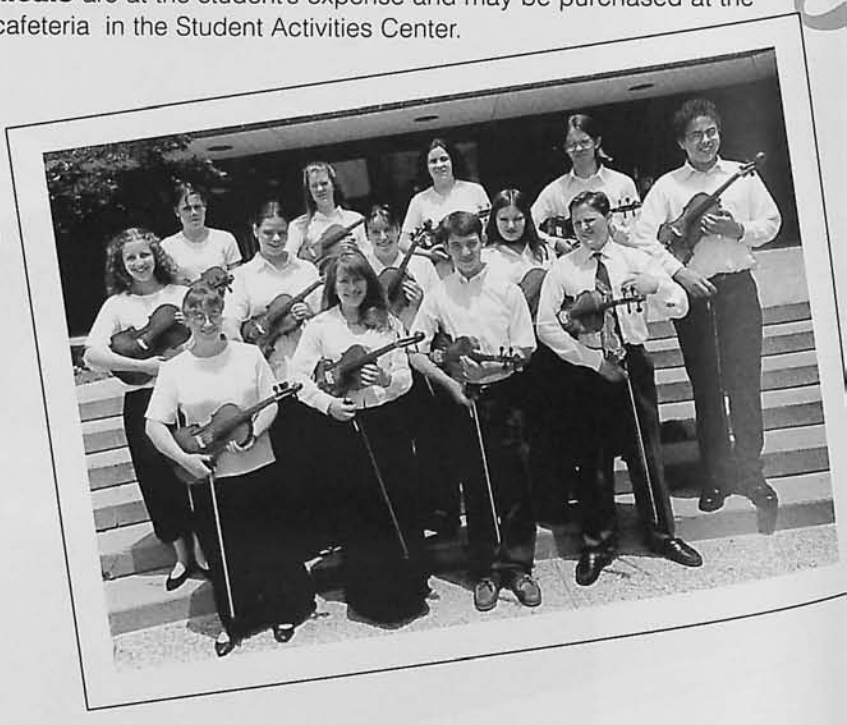
The choral curriculum consists of large ensemble rehearsal, sectionals, small ensemble rehearsals, voice class, and creative motion class daily.

The keyboard curriculum consists of keyboard master class, performance practices, organ class, improvisation class, and ensemble class daily. Keyboard students must have two or three pieces ready to work on at the Institute. Registration begins on Sunday, June 21st at 1:00 P.M. and continues until 3:00 P.M. Instruction begins at 3:00 P.M. and ends at 7:00 P.M. Monday through Friday classes begin at 8:30 A.M. and end at 5:00 P.M. A grand finale concert on Friday begins at 7:00 P.M.

Two half-hour private lessons on organ, piano, or voice are available as an option to students for an additional charge of $30.00.

On-campus housing is available for students outside the Louisville metropolitan area. Rooms are available in Louisville Hall or Unitas Tower for $90.00 per week.

Meals are at the student's expense and may be purchased at the cafeteria in the Student Activities Center.





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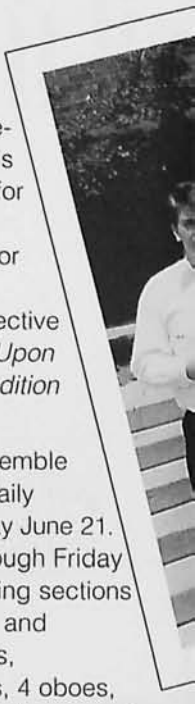
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For more information, contact:
Dr. Loren Waa, Director
Kentuckiana Music Institute
School of Music
University of Louisville
Louisville, Kentucky 40292
Questions? (502) 852-0536
Fax (502) 852-0520
Email: LRWAAØØ1@ULKYVM.LOUISVILLE.EDU

Orchestra and Wind Ensemble Program



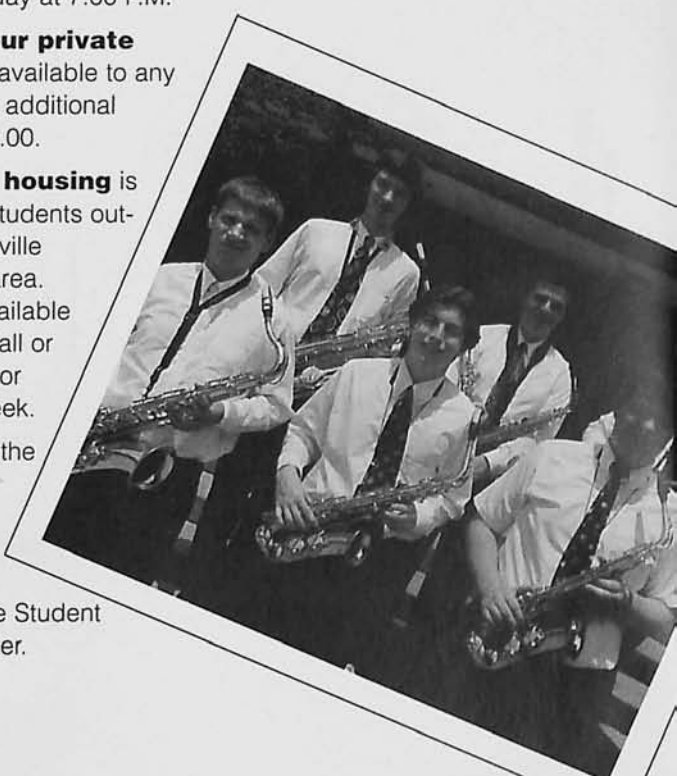
The Kentuckiana Music Institute provides an opportunity for intense orchestral or wind ensemble experience. Two seperate wind ensembles will be formed. This is offered by the University of Louisville School of Music for the small service cost of only $100.00 to those who can qualify. Students must have finished grade 8, 9, 10, 11, or 12 and may apply even if they graduate in May or June. Admission is by audition only. To gain admission, prospective students should fill out and return the application form. *Upon receipt of the form, arrangements will be made for an audition in the student's school or community.*

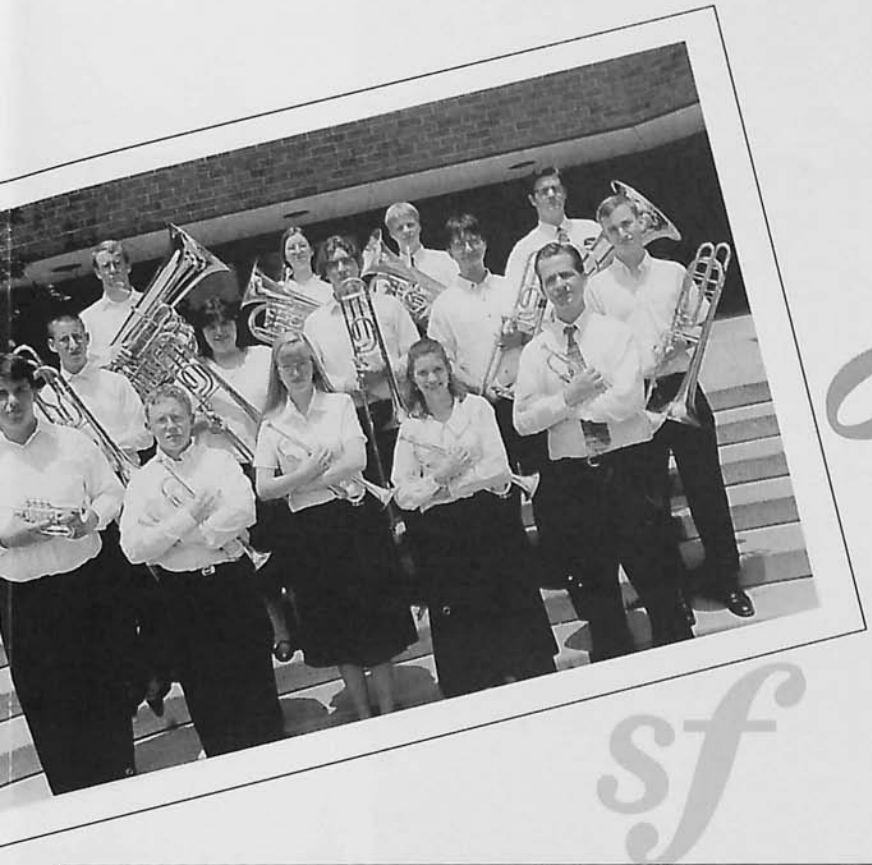
The Instrumental Curriculum consists of large ensemble rehearsal, sectionals, small ensemble rehearsals, and daily private practice. Registration is from 1-3:00 P.M. on Sunday June 21. Instruction begins at 3:00 ends at 7:00 P.M. Monday through Friday classes begin at 8:00 A.M. and end at 5:00 P.M. The string sections program will be limited to 30 violins, 12 violas, 12 cellos, and 8 double basses. We shall accept 12 horns, 12 trumpets, 8 trombones, 5 euphoniums, 5 tubas, 8 flutes, 2 piccolos, 4 oboes, 18 clarinets, an english horn ,8 saxophones, 6 bassoons, 5 percussionists and 2 harpists. Two separate wind ensembles will be formed. It is best to apply and audition as early as possible. A grand finale concert begins on Friday at 7:00 P.M.

Two half-hour private lessons are available to any student for an additional charge of $30.00.

On-campus housing is available for students outside the Louisville metropolitan area. Rooms are available at Louisville Hall or Unitas Tower for $90.00 per week.

Meals are at the student's expense and may be purchased at the cafeteria in the Student Activities Center.









All photos are from the 1997 Music Institute.

Kentuckiana Music Institute

June 21-26, 1998

Application for Audition: Choral or Keyboard Program

Name _____ Age _____

Address _____ Birth Date _____

City _____ State _____ Zip _____

Telephone _____ Music Director _____

Name of School _____

Private Teacher _____ Phone # _____

___ Choral Program ___ Keyboard Program

Choral: ___ Soprano ___ Alto ___ Tenor ___ Bass

Grade Level (Current Year) __ 8th __ 9th __ 10th __ 11th __12th

Do you wish to take private lessons? ___ Yes ___ No

Will you need on-campus housing? ___ Yes ___ No

Detach and Mail this application to:
Dr. Loren R. Waa, Director
Kentuckiana Music Institute
University of Louisville School of Music
Louisville, KY 40292

Fee Summary	
Choral Fee (Includes music)	$100
Piano Fee	$100
Private Lessons (Optional)	$30
Housing (Optional)	$90

Kentuckiana Music Institute

June 21-26, 1998

Application for Audition: Orchestra & Wind Ensemble Program

Name _____ Age _____

Address _____ Birth Date _____

City _____ State _____ Zip _____

Telephone _____ Music Director _____

Name of School _____

Private Teacher _____ Phone # _____

Instrument _____

Grade Level (Current Year) __ 8th __ 9th __ 10th __ 11th __12th

Do you wish to take private lessons? ___ Yes ___ No

Will you need on-campus housing? ___ Yes ___ No

Detach and Mail this application to:
Dr. Loren R. Waa, Director
Kentuckiana Music Institute
University of Louisville School of Music
Louisville, KY 40292

Fee Summary	
Tuition	$100
Private Lessons (Optional)	$30
Housing (Optional)	$90

University of Louisville
School of Music

presents

1998 Kentuckiana Music Institute
Woodwind and Brass Ensembles Recital

Bird Recital Hall
Thursday Evening
June 25, 1998
7:00 P.M.

Smoking is not permitted in the School of Music Building. In the unlikely event of fire or other emergency, please walk - not run - to the nearest exit. The use of recording devices is strictly prohibited. Please silence electronic watches and pagers.

PROGRAM

Suite — Roger Goeb
Movement I

Danse Des Mirlitons — P. Tschaikowsky
from Nut Cracker Suite

Mark Harting

Flute
Michelle Schwantes
Heather Lehman
Maia Sutton
Allison Mann
Jennifer Woodward
Angela Richardson
Jennifer Spalding
Cynthia Gilvin

Clarinet
Megan Rabold
Yashanah Lee
Amy Jones
Jolene Clites
Tiffany Meyers
Nicole Headlee
Pamela Bolin
Angela Hislip

Oboe
Lindsay Burke

Quintetto III — G. Cambini
Allegro Maestoso

Frank Fuge
John Young III, *flute* Geralyn Waters, *clarinet*
Christine O'Rourke, *oboe* Sharon Dickens, *bassoon*
Jennifer Kasten, *horn*

Six Pieces from Fünff-Stimmigte blasende Music — Johann Pezel (1639-1694) ed. King

Chris Cooper
Emily Wells, *trumpet* Jimmy Perkins, *trumpet*
Diane Barr, *trumpet* Matt Carron, *horn*
Jennifer Anderson, *horn* Derek Leatherman, *trombone*
Scott Warrington, *euphonium* Adam Edwards, *tuba*

Divertimento — Franz Joseph Haydn (1732-1807)

Allegro con spirito
Andante quasi Allegretto-Chorale St. Antoni
Mennuetto-Trio
Rondo: Allegretto

Rebecca Jemian
Courtney Hedges, *flute* Holly Lindsay, *clarinet*
Maria Espinosa, *oboe* Chiquita Campbell, *bassoon*
Shane Iler, *horn*

Es ist ein Ros' entsprungen — Johannes Brahms (1833-1897)

Alise Oliver
Adam Reul, *trumpet* Israel Sostre, *trumpet*
James Shacklett, *horn* Brad Byrum, *horn*
David Morton, *trombone* Kevin Clough, *euphonium*,
Nick Geier, *tuba*

Four Little Pieces — Rudolph Mayer
I. Preludium

Canon — W.A. Mozart

Alise Oliver
Matt Carron, *horn* James Shacklett, *horn*
Kara Kennedy, *horn* Chris Ball, *horn*
Nathan Barker, *horn* Jennifer Anderson, *horn*
Brad Byrum, *horn* Christopher James, *horn*

Spoon River — Percy Grainger arr. Paul Cohen

Sunfall — Lennie Niehaus

Andre Wilson
Peter Kaiser, *alto* Erle Mulligan, *alto*
Andrew Miller, *alto* Larry McCrobie, *alto*
Scott Bidwell, *alto* Eric Giancola, *alto* or *bari*
Matt Coffey, *tenor* Dustin Hale, *bari*

Woodwind Quintet No. 1 — Dan Welcher
Movements No. I, II

Barbara Keys
Nicole Lear, *flute* Alica Regneri, *clarinet*
Lindsay Davidson, *oboe* Monica Gibson, *bassoon*
Jennifer Lawson, *horn*

Sonata from Die Bankelsangerlieder — Anonymous

Washington Post March — John Phillip Sousa

John Jones
Jaime Allbritton, *trumpet* David Salas, *trumpet*
Taj Seyal, *trumpet* Shannon Dickens, *horn*
Kara Kennedy, *horn* Clint Woltering, *trombone*
Josh Morton, *euphonium* Adam Price, *tuba*

Bläserquintett in Eb Op. 88 No. 2 — Anton Reicha
(1770-1836)

Dallas Tidwell
Heather King, *flute* Devon Miller, *clarinet*
Allison Vogelsburg, *oboe* Kyle Cooksey, *bassoon*
Eric Reed, *horn*

Psalm XIX: The Heavens Declare — Benedetto Marcello
arr. Toombs

The Easy Winners — Scott Joplin
arr. Frackenpohl

Michael Tunnell
Scott Voyles, *trumpet* Will Adamchick, *trumpet*
Patrick Walsh, *trumpet* Nathan Barker, *horn*
Christopher James, *horn* Lou Rawls, *trombone*
Jessica Fisher, *euphonium* Joshua Claytor, *tuba*

University of Louisville
School of Music

presents

1998 Kentuckiana Music Institute
Final Concert

North Recital Hall
Friday Evening
June 26, 1998
7:00P.M.

Smoking is not permitted in the School of Music Building. In the unlikely event of fire or other emergency, please walk - not run - to the nearest exit. The use of recording devices is strictly prohibited. Please silence electronic watches, phones, and pagers.

Chorus
Dr. Kent E. Hatteberg, director

How Lovely Are the Messengers — Felix Mendelssohn (1809-1947)
from St. Paul

Sicut Cervus — Giovanni Peirluigi Da Palestrina (1525-1594)

As the hart yearns for the water springs:
so longs my soul for thee, O God!

Ave Maria — Javier Busto

Hail Mary, full of grace, the Lord is with thee,
blessed art thou among women,
and blessed is the fruit of thy womb, Jesus.
Holy Mary, Mother of God, pray for us sinners,
now and in the hour of our death. Amen

O Nata Lux — Morten Lauridsen (b. 1943)

O born light of light, Jesus, redeemer of the world,
mercifully deem worthy and accept
the praises and prayers of your supplicants.
Thou who once deigned to be clothed in flesh
for the sake of the lost ones,
grant us to be made members of your holy body.

Regina Coeli K. 276 — W.A. Mozart (1756-1791)

Queen of heaven, rejoice, Alleluia!
For He whom you were worthy to bear, Alleluia,
Has risen, as He said, Alleluia!
Pray for us to God, Alleluia!

Ngana — Stephen Leek (b. 1959)

A Maiden Is In a Ring — Hugo Alfvén (1872-1960)

Ah! si mon moine voulait danser — arr. Donald Patriquin (b. 1938)

O dance, my monk, dance, you don't hear the dance,
Ah! if my monk would like to dance--
I would give him a cap. I would give him a sash.
I would give him a rosary. I would give him a homespun coat.
If he had not made a vow of poverty,
I would give him other things as well!

Soprano
Kristen Allison
Rebecca Babb
Jennifer Bartman
Amber Batson
Megan Berry
Renee Blessinger
Rebecca Bowser
Gina Buonfiglio
Eleisha Chism
Jessica Day
Melanie Drake
Tiffany Faulkner
Lauren Feldhaus
Natalie Gabhart
Amanda Greenlee
Susan Hickerson
Amanda Hobbs
Heather Hobbs
Kelly Hodges
Greta Honaker
Suzanne Irwin
Katie Johnston
Kate Knox
Sarah Maggard
Stephanie Milby
Erin Mosser
Brandi Mullins
Lauren Nichols
Jennie Nicholson
Jessie Nicholson
Jennifer Poff
Becca Potts
Jessica Ray
Jacqueline Smith
Sara Smith
Katherine Tedescucci
Kathryn Weaver
Kelly Wiggins
Erin Wilson

Alto
Leigh Brown
Beth Combs
Megan Daugherty
Dena Demaree
Laura Ford
Sarah Guffey
Erin Haines
Lauren Hays
Tiffany Kelsey
Becky Kimpflein
Nichole McCallum
Shannon McKain
Amanda Reid
Erin Reidel
Kristen Reynolds
Amy Speck
Erica Terry
Tara Underwood
Kay Wright

Tenor
Matthew Anderson
Tim Boling
Michael Dunn, Jr.
Tristan Gilbert
Troy Hardin
Jason Jackson
Brian Mattingly
Alonzo Morton
Ryan Noland
Patrick Rohrer
Justin Romney
David Sparrow

Bass
Nathan Allen
Nick Bennett
Jordan Cappel
Austin Clark
Dustin Cunningham
James Foster
Jason McClish
Brian Olberz
Josh Wortham

Concert Band
Eric Becher, director

Allegro Brillante *from* Pineapple Poll — Arthur Sullivan
arr. Charles Mackerras

English Folk Song Suite — Ralph Vaughan Williams
1. March - "Seventeen come Sunday"
2. Intermezzo - "My Bonny Boy"
3. March - "Folk Songs from Somerset"

Marche Des Parachutistes Belges — Pierre Leemans
arr. Charles A. Wiley

Galop — Dmitri Shostakovich
transcribed Donald Hunsberger

Piccolo
Maia Sutton
Flute
Michelle Schwantes
Heather Lehman
Jennifer Woodward
Angela Richardson
Jennifer Spalding
Allison Mann
Cynthia Gilvin
Oboe
Lindsey Davidson
Lindsey Burke
Clarinet
Alice Regneri
Megan Rabold
Yahshanah Lee
Jolene Clites
Tiffany Meyers
Nicole Headlee
Pamela Bolin
Angela Hislip

Bassoon
Monica Gibson
Saxophone
Erle Milligan, alto
Andrew Miller, alto
Larry McCrobie, alto
Eric Giancola, alto
Scott Bidwell, alto
Matt Coffey, tenor
Dustin Hale, bari
Trumpet
Jimmy Perkins
Israel Sostre
Patrick Walsh
Taj Seyal
Diane Barr
Horn
Matt Carron
James Shacklett
Jennifer Anderson

Nathan Barker
Kara Kennedy
Brad Byrum
Christopher James
Trombone
David Morton
Euphonium
Jessica Fisher
Josh Morton
Scott Warrington
Kevin Clough
Tuba
Adam Price
Adam Edwards
Nick Geier
Percussion
Nick Phillips
Amanda Stout
Eric Yoder

Wind Ensemble
Dr. Frederick Speck, director

Variations for Wind Band (1957/1988)

R. Vaughan Williams(1872-1958)
Scored for large wind ensemble by Donald Hunsberger

Theme - Andante Maestoso
Variation 1 - Poco tranquillo
Variation 1 - Tranquillo cantabile
Variation 3 - Allegro
Variation 4 - Allegro (canon)
Variation 5 - Molto sostenuto
Variation 6 - Tempo di valse
Variation 7 - Arabesque
Variation 8 - Alla Polacca
Variation 9 - Adagio
Variation 10 - Allegro molto
Variation 11 - Chorale

Der Traum des Oenghus (1993/94)

Rolf Rudin
(b. 1961)

Dance of the Jesters (1873)

Peter Ilyich Tchaikovsky
(1840-1893)
edited by Ray E. Cramer

Piccolo
Nicole Lear
Flute
Heather King
John Young, III
Courtney Hedges
Michelle Schwantes
Heather Lehman
Oboe
Allison Vogelsberg
Christine O'Rourke
Maria Espinosa
Clarinet
Devon Miller
Geralyn Waters
Hollie Lindsey
Alice Regneri
Megan Rabold
Bassoon
Kyle Cooksey
Sharon Dickens
Chiquita Campbell
Monica Gibson

Contrabassoon
Peter Kaiser
Saxophone
Erle Mulligan, alto
Andrew Miller, alto
Larry McCrobie
Matt Coffey, tenor
Eric Giancola, bari
Trumpet
Scott Voyles
Jamie Albritton
Emily Wells
Adam Reul
Will Adamchik
David Salas
Horn
Eric Reed
Shane Iler
Jennifer Kasten
Jennifer Lawson
Shannon Dickens
Katie Cummins

Trombone
Lou Rawls
Clint Woltering
Derek Leatherman
Euphonium
Jessica Fisher
Josh Morton
Tuba
Josh Claytor
Adam Price
Percussion
Jenny Beadle
Andrew Harvey
Aaron Klausing
Neil Laird
Amanda Stout
Nick Phillips
Eric Yoder
Harp
Katie Cummins

Symphony Orchestra
Kimcherie Lloyd, conductor

Symphony No. 5, Op. 47 — Dmitri Shostakovich

I. Moderato
II. Allegretto
III. Largo
IV. Allegro non troppo

Piccolo
Nicole Lear
Flute
Heather King
John Young, III
Courtney Hedges
Oboe
Allison Vogelsberg
Christine O'Rourke
Maria Espinosa
Clarinet
Devon Miller
Geralyn Waters
Hollie Lindsey
Bassoon
Kyle Cooksey
Sharon Dickens
Chiquita Campbell
Contra Bassoon
Peter Kaiser
Harp
Katie Cummins
Elizabeth Mier
Violin I
Robin Tubesing+
Sara Kelton
Jennifer Higgins
Juan Jose Carmona, III
Melanie Wood
Susan Kirtz
Esther Park
Violin II
Larisa Kasarskis*
Sarah Blickenstaff
Rebecca Covington
Angela Evans
Lisa Harper
Maya Angal
Jennifer Dinkins
Meghan Turi
Savannah Sharp
Ashley Kewley
Natalie McLean
Viola
Maria Caruso*
Laura Chady
Elysha Miracle
Nick Cox
Micah Howard
Lindsey Warford
Anthony Gadlage
Kim Klein
Nathaniel White
Cello
Tyler Morrison*
Katie Creson
Daniel Bowling
Katy Barr
Carrie Britton
Melanie Schlachter
Carolyn Hardy
Melissa Killion
Double Bass
Amy Reasoner*
Clark S. Cox, III
Ben McWhorter
Christopher Bryant
Christopher Reeves
Daniel Hyberger
Trumpet
Scott Voyles
Jamie Albritton
Emily Wells
Adam Reul
Will Adamchik
David Salas
Horn
Eric Reed
Jennifer Lawson
Shane Iler
Jennifer Kasten
Shannon Dickens
Trombone
Lou Rawls
Clint Woltering
Derek Leatherman
Tuba
Joshua Claytor
Percussion
Jenny Beadle
Andrew Harvey
Aaron Klausing
Neil Laird

+ Concertmaster
* Principal

University of Louisville
School of Music

presents

North Recital Hall
Saturday morning
June 27, 1998
11:30 A.M.

Lecture-Recital for
1998 Governor's School for the Arts

The McHugh-Oliphant Duo
Peter McHugh, *violin*
Naomi Oliphant, *piano*

Sonatina No. 1 in D Major, Op. posth. 137, D. 384 — Franz Schubert (1797-1828)

Allegro molto
Andante
Allegro vivace

Sonata No. 4 in A Minor, Op. 23 — Ludwig van Beethoven (1770-1827)

Allegro molto

Sonata in F Major — Felix Mendelssohn (1809-1847)

Adagio

Sonata No. 3 in D Minor, Op. 108 — Johannes Brahms (1833-1897)

Presto agitato

Smoking is not permitted in the School of Music Building. In the unlikely event of fire or other emergency, please walk - not run - to the nearest exit. The use of recording devices is strictly prohibited. Please silence electronic watches and pagers.

You are cordially invited to the

Senior Recital of

Maria Fernanda de La Torre

Student of Lee Luvisi

Date: Thursday, July 2, 1998
Time: 7:00 p.m.
Place: North Recital Hall, University of Louisville
(Belknap Campus)

University of Louisville
School of Music

presents

Recital Hall
Thursday Evening
July 2, 1998
7:00 P.M.

Senior Recital
María Fernanda de la Torre
Student of **Lee Luvisi**

Sonata in D Major, K. 576 — Wolfgang A. Mozart (1756-1791)

Allegro
Adagio
Allegretto

Sonata in E Major, Op. 109 — Ludwig van Beethoven (1770-1827)

Vivace, ma non troppo
Prestissimo
Andante, molto cantabile ed espressivo

INTERMISSION

Nocturne in E Flat Major, Op. 36, No. 4 — Gabriel Fauré (1845-1924)

Polka in D — Bohuslav Martinů (1890-1959)
Etude in A
Polka in A
Etude in F

El Puerto — Isaac Albéniz (1860-1909)
Seguidillas

Given in partial fulfullment of Bachelor of Music degree

María Fernanda de la Torre was the recipient of the 1998 Terstegge Means Scholarship

Program Notes

Sonata in D Major, K.576

Mozart's sonata, K. 576 came forth from the composer's years of musical maturity. It was composed in 1789. This was just after Mozart's return from a trip in which he accompanied Prince Carl Lichnowsky to Germany. The year 1789 was not particularly a good year in the composer's life, due to the financial difficulties that he was having; however, his music continued to grow. Thus, after encountering the art of Bach in his trip to Germany, he composed his last sonata in a way that would place the work among his most sophisticated piano compositions. The sonata K. 576 is characterized by the combination of contrapuntal devices with idiomatic keyboard writing. This sonata is also known as the "Trumpet" sonata due to the opening motive that remains essential throughout the first movement. The sonata was dedicated to the oldest daughter of the king of Prussia.

Sonata in E Major, Op. 109

Beethoven's Op. 109 is a major piano work that culminates the composer's pianistic writing. The maturity of this work is reflected in its structure. Thus, the first movement alternates with to tempi: the *vivace* that exposes the theme and an *adagio espressivo* that appears for the first time after the first eight measures of the exposition. This adagio moves in a free and improvised way, as if it were a cadenza, giving the first movement of this sonata a different character than the traditional sonata form. The second movement is not a slow movement as usual, it is instead a strong *prestissimo*. The slow movement is reserved for the last movement which is a very expressive and beautiful theme with variations.

At this point in his life Beethoven was composing his *Missa Solemnis* which is also one of his greatest works. Op. 109 was dedicated to Maximiliane Bretano, daughter of Antonie Bretano who has recently been identified as Beethoven's "Immortal Beloved". There are suspicions about this sonata being secretly dedicated to Antonie herself, in which case the sonata is about Beethoven's feelings towards her.

Nocturne No. 4 in E flat Major

Fauré's music is characterized by the elegance and refinement that were reflected in his person. Thus, he was often sought in the elegant soirees of the period. This French composer developed a complex harmonic language based on unexpected modulations. He avoided the harmonic freedom of impressionist techniques, and instead he chose to explode the limits of traditional harmonies. His nocturnes where composed mostly in the decade of the 1880's. He viewed these character pieces not simply as music that describes the magic of the night but rather as a resource of true poetic intimacy. His fourth nocturne is composed in ternary form as most of the other nocturnes. Its capturing

song-like melody has converted this nocturne into one of his better known piano compositions.

Etudes and Polkas

The Czechoslovakian composer, Bohuslav Martinů, began his career in Prague, continued it in Paris and later in the United States, where he came right before World War II. The influence of various composers was evident throughout his musical compositions; however, the Czech folk characteristics would never leave the spirit of Martinů's music. The three books of Etudes and Polkas where composed in the summer of 1945 when the composer was at an exile in America. These miniatures capture the euphoria of the War in the faster movements and are also nostalgical in the slower movements, when they evoke playful memories of his home land folk tunes.

El Puerto and Seguidillas

The character that pervades in these two pieces matches a description given by Paul Dukas about Albéniz' music: "a poet moved and agitated by nature, he handles his colors as lavishly as he does his money, when he finds that five sous' worth of stamps are not quite enough for postage on a letter, he immediately pastes ten sous' worth of stamps on it". The two pieces belong to larger cycles, and both of them were written at a time in which the composer turned to more nationalistic qualities. El Puerto (The Port), from *Iberia*, likely refers to the seaport of Santa María near Cádiz. It contains very clearly many traits of the Spanish song and dance. The rhythm that is present throughout the piece is called "polo", which is combined by guitar-like sounds and a songful refrain written in a free manner. Seguidillas belongs to a longer cycle called *Cantos de España.* These pieces are supposed to sing of Andalusía, and Seguidillas is the song that concludes the cycle. The rhythm in this piece represents the Gypsy castanets which serves as a basic for Spanish folk dance.

María Fernanda de la Torre

University of Louisville
School of Music

presents

Bird Recital Hall
Saturday Afternoon
July 25, 1998
1:00 P.M.

Preparatory Deptartment Recital

Minuet — L. Boccherini (1743-1805)

Seema Sheth, *violin* (Hughes)
Florence Pilkinton, *piano*

Sonata in A Major — F. Handel (1685-1759)
Adagio
Allegro
Andante

Kristin Pfeifer, *violin* (Hughes-Hofmeister)
Florence Pilkinton, *piano*

La Folia — A. Corelli (1653-1713)

Miranda Ray, *violin* (Hughes)
Florence Pilkinton, *piano*

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University of Louisville

School of Music

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Orientation Convocation

Friday Afternoon
August 21, 1998
1:30 P.M.
North Recital Hall

Latecomers please be seated at intermission or at an appropriate time as arranged with the performers. Eating and drinking are permitted in lobby areas only. Smoking is not permitted in the School of Music Building. In the unlikely event of fire or other emergency, please walk - not run - to the nearest exit. The use of recording devices is strictly prohibited. Please silence electronic watches and pagers.

Musical Program

Morceau de Concours for Flute and Harp — Gabriel Fauré

Kathleen Karr, *flute*
Laura Byrne, *harp*

Three pieces for Flute, Clarinet, Bassoon — Walter Piston

Allegro

Kathleen Karr, *flute*
Dallas Tidwell, *clarinet*
Rebecca Jemian, *bassoon*

Pièce en Forme de Habanera for Flute and Harp — Maurice Ravel

Kathleen Karr, *flute*
Laura Byrne, *harp*

Greetings — Herbert L. Koerselman, *Dean*

Introduction of Staff and Faculty

Administrative Staff	Nesela Kulenovic, *Assistant to the Dean*
Music History Department	Dr. Jean Christensen, *Chair*
Music Theory/Composition Department	Dr. Anne Marie de Zeeuw, *Chair*
Music Education Department	Dr. Acton Ostling, *Acting Chair*
Instrumental Music Performance Department	Prof. Peter McHugh, *Chair*
Keyboard/Vocal Performance Department	Dr. Brenda Kee, *Acting Chair*
Music Library	Karen Little, *Director* *Dwight D. Anderson Music Library*

Scholarship Awards and Recognition of Donors — Dr. Naomi J. Oliphant, *Associate Dean*

Announcements

1998-99 Scholarships & Awards

ALDRICH AWARD
(Award to outstanding students)
Jeffrey L. Anderson
Joshua R. Brown

ALUMNI SCHOLARSHIPS
(Awards by the Alumni Association to outstanding students)
Kate B. Gaines
Ryan B. Marsh
Jessica L. Young

DWIGHT AND BARBARA ANDERSON MEMORIAL SCHOLARSHIP
(Award on the basis of musical accomplishment, musical potential, performance, and point standing)
Daniel J. Behringer

WARREN BABB AWARD FOR THEORY/ COMPOSITION
(Award to a student majoring in Theory/Composition)
Paul N. Doroshevich
Sinae Kim
Michael D. Sprowles

ED BARRET AWARD
(Award for music history essay)
Kristanne Harden

MALCOLM BIRD SCHOLARSHIP
(Awards to string students)
Kristanne Harden
Paola A. Manrique

CHARME VON BOMHARD SCHOLARSHIP
(Award to an outstanding voice student)
Bethany A. Eschenbach

HELEN BOSWELL MEMORIAL SCHOLARSHIP IN MUSIC EDUCATION
(Award to a student in Music Education)
Ashley M. Taylor

CLARENCE AND SUZANNE CLAUGUS SCHOLARSHIP
(Award to an outstanding student)
Ann T. Vickers

DOROTHY NORTON CLAY SCHOLARSHIP
(Award to a student pursuing a degree in performance whose primary interest is classical music)
Marie S. Racine
Elizabeth M. Rivage-Seul

MARGARET S. COMSTOCK SCHOLARSHIP
(Award to an outstanding piano student)
Kristen Thompson

MARY ANN CUBRANIC MUSIC SCHOLARSHIP
(Award to an outstanding vocal or keyboard student)
Jacquelyn R. Haywood

MARGARET DAVIDSON SCHOLARSHIP
(Award to an outstanding student)
Mary Kathryn Stern

MELVIN DICKINSON ORGAN SCHOLARSHIP
(Award to a student whose major instrument is organ)
Brian W. Davis

ABBY ABELL DUNCAN SCHOLARSHIP
(Award to a student of Lee Luvisi pursuing a degree in piano performance)
Kristen Thompson

IRENE L. DUNHAM SCHOLARSHIP
(Award to a piano or violin student)
Kristanne E. Harden

BERNARD FLEXNER AWARDS
(Awards to outstanding students)
Kristin L. Drown
William D. McCord
Paola Manrique

FRIENDS OF THE SCHOOL OF MUSIC AWARDS
(Awards to outstanding students)
Bonnie G. Doyle
Emily L. Edwards
Elizabeth M. Rivage-Seul

JOHN HANKINS ESSAY AWARD
(Award for music history essay)
Nathan Brock

CLARENCE J. HELLMAN AWARD
(Award to outstanding junior or senior)
Quinn G. Blandford

LOUISE JONES HICKMAN SCHOLARSHIP
(Award to an outstanding student)
Jennifer L. Renner

HARRISON AND EMMIE BOOTH HOUSTON AWARD
(Award to an outstanding piano student)
Mary Kathryn Stern

NELSON H. KEYES MEMORIAL SCHOLARSHIP
(Award to composition students)
Paul N. Doroshevich
Sinae Kim
Michael D. Sprowles

LINDA JOYCE KOCH PIANO SCHOLARSHIP
(Award to an outstanding piano student)
Ryan T. Connell

LINDA JOYCE KOCH VIOLIN SCHOLARSHIP
(Award to an outstanding violin student)
Lakshmi Ananthakrishnan

LINDA JOYCE KOCH VOICE SCHOLARSHIP
(Award to an outstanding voice student)
Jennifer Gossman

TERSTEGGE MEANS SCHOLARSHIP
(Award to an out of state student whose major instrument is piano)
Chun-Yi Wu

LT. COL. WILLIAM T. NORMAN AND HELEN PAYNE SCHOLARSHIP
(Award to worthy students)
Daniel E. Hazelton
Sarah J. Pershke
Roderick S. Tooson

MARGARET MULDOON NORTON SCHOLARSHIP
(Award to an outstanding harp student)
Kanae Nagata

OVERSTREET SCHOLARSHIP (Award to an outstanding piano student)	Ryan Connell
BENJAMIN OWEN SCHOLARSHIP (Award to outstanding student)	Patrick M. O'Rourke
DAVID PATE SCHOLARSHIP (Award to an outstanding voice student)	Emily L. Edwards
ALFRED PELTIER MEMORIAL SCHOLARSHIP (Award to a member of the university band)	Matt S. Schaffner
PRESSER FOUNDATION SCHOLARSHIP (Award to an outstanding senior student)	John L. League
LEON RAPIER MEMORIAL SCHOLARSHIP (Award to a trumpet student)	DeWayne T. Venzen
ZUDIE H. REINECKE AWARD (Award to an outstanding senior)	Toni M. Robinson
FRANCES T. ROBERTS SCHOLARSHIP (Award to a string player)	Lakshmi Ananthakrishnan
FR. VERNON ROBERTSON JAZZ SCHOLARSHIP (Award to an outstanding student in the Jazz area)	Kyle A. Kegerreis
SACHS SCHOLARSHIP (Award to an outstanding student)	Matthew A. Marshall
WILLIAM SCHWANN AWARD (Award to an outstanding student)	Timothy R. Donaldson
SIGMA ALPHA IOTA AWARD (Award to a high ranking female student)	Mary Kathryn Stern
FLETCHER SMITH SCHOLARSHIP (Award to an outstanding voice student)	Jessica A. Bortz
MARY MACAULEY SMITH SCHOLARSHIP (Award to Bachelor of Music degree student)	Bonnie G. Doyle Lisa M. Lies
CHARLES AND MARIAN WEISBERG AWARD (Award to an outstanding woodwind student)	Raphael Starr
MARGARET GILBERT WHITNEY SCHOLARSHIP (Award to an outstanding student)	Rachel E. Blanton

The University of Louisville

School of Music

presents

the

Sixth Annual Faculty Gala

featuring many of the

Artist Performing Faculty

North Recital Hall
Friday Evening
September 11, 1998
8:00 p.m.

Pre-Concert Music Outside

Piper Anne Marie de Zeeuw

is Professor and Chair of the Music Theory/Composition Department. Dr. de Zeeuw has been studying piping for the past 12 years in the United States and Scotland; she performs and competes as a soloist and as a Pipe Sergeant (Assistant Musical Director) of the Louisville Pipe Band.

Program

Sonata in D minor, K. 516 — **Domenico Scarlatti**
Sonata in D Minor, K. 517 — **Domenico Scarlatti**
(1685-1757)

Jack Ashworth, *harpsichord*

Domenico Scarlatti wrote hundreds of keyboard sonatas for his patron Maria Barbara, Queen of Spain. Brilliant and often evocative of Spanish guitar music, the sonatas were played by Scarlatti on both harpsichord and the new-fangled piano.

The Swan — **Camille Saint-Saens**
Ave Maria — **J.S. Bach/Charles Gounod**
(1685-1750)/(1818-1893)

Nella Hunkins, *cello*
Grace Baugh-Bennett, *piano*

Ms. Hunkins chose these pieces to demonstrate the singing quality of the cello. The Swan comes from The Carnival of the Animals.

Blues for Gilbert — **Mark Glentworth**

Greg Byrne, *vibraphone*

Mark Glentworth composed his Blues in memory of his teacher Gilbert Webster. The elegiac quality of the piece blooms to life as Glentworth captures the true essence of his teacher's vitality.

Entr' Acte du 3me Acte — **Georges Bizet**
from *Carmen* (1838-1875)

Laura Byrne, *harp* — Kathleen Karr, *flute*
Nella Hunkins, *cello*

This music by Bizet is the introductory music to the third act of Carmen. It is notable for its simplicity and elegance.

Depuis le jour
from *Louise*

Gustave Charpentier
(1860-19560

Depuis le jour où je me suis donnée,
toute fleurie semble ma destinée.
Je crois rêver sous un ciel de féerie,
l'ame encore grisée de ton premier baiser!
Quelle belle vie! Mon rêve n'etait pas un rêve!
Ah! Je suis heureuse! L'amour étend sur moi ses ailes!
Au jardin de mon coeur chante une joie nouvelle!
Tout vibre, tout se réjouit de mon triomphe!
Autour de moi tout est sourire, lumière et joie!
Et je tremeble délicieusement
au souvenir charmant du premier jour d'amour!
Ah! Je suis heureuse, trop heureuse.

Since the day I gave myself,
my fate seems strewn with flowers.
I seem to be dreaming beneath a fairy sky,
my soul still r2eeling from your first kiss!
What a beautiful life! My dream was not a dream!
Ah! I am happy! Love spreads its wings over me!
In the garden of my heart sings a new joy!
Everything trembles and rejoices in my triumph!
Around me all is smiles, light and joy!
And I tremble deliciously
at the delightful memory of the first day of love!
Ah! I am happy, so very happy!

Ah! mes amis...
from *Le Fille du Regiment*

Gaetano Donizetti
(1797-1848)

Ah! mes amis, quel jour de fête!
Je vais marcher sous vos drapeaux.
L'amour qui m'a tourné la tête
Désormais, me rend un héros.
Ah! quel bonheur oui mes amis
Je vais marcher sous vos drapeux.
Oui, celle pour qui je respire,
A mes voeux a daigné sourire
Et ce doux espoir de bonheur Trouble ma raison et mon coeur! Ah!
Pour mon âme quel destin!
J'ai sa flamme, Et j'ai sa main!
Jour prospère!
Me voici Militaire et mari!
Mais elle t'aime? J'en fair serment.

Ah! my friends, what a day of fate!
I shall march under your flag.
The love which turned my head shall forever more return me a hero.
Ah! what bliss, yes my friends
I shall march under your flag.
Yes, she for whom I breathe,
To my wishes designs a smile
And this sweet hope of happiness troubles my reason and my heart! Ah!
For my soul what destiny!
I have her passion, and I have her hand.
Day prosperous.
Here I am a soldier and a husband.
But do you love her? I swear it.

Friends of the School of Music

Since its organization several years ago, the Friends of the School of Music have been active in developing community awareness and appreciation of the School of Music's vital role in Louisville's musical life.

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Mr. & Mrs. Hugh C. Durbin
Mr. Harold Empson & Ms. June Lloyd-Empson
Dr. & Mrs. Harold G. Eskind
Ms. Filomena Farley
Mr. Tom Fenn
Mr. & Mrs. Fred Z. Ferris
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Dr. F. Todd Gardner
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Dr. Lawrence Gettleman
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Mr. & Mrs. Steve Hedgepeth
Mr. & Mrs. Philip O. Herndon
Dr. Gerhard Herz
Mr. & Mrs. Werner K. Herz
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Mr. Charles B. Hood
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Mr. David M. Hulefeld
Ms. Nella Hunkins
Mrs. Melvin D. Hunt
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Mrs. Ampelio Isetti
Mrs. Harold Johnson
Mrs. Walter Jonas
Mr. & Mrs. David A. Jones
Mr. & Mrs. Alun Jones
Ms. Jean W. Kalkhof
Mr. & Mrs. Howard A. Kamin
Dr. Virginia T. Keeney
Dr. & Mrs. Sandor Klein
Mr. & Mrs. David Kling
Dean & Mrs. Herbert L. Koerselman
Ms. Marion Korda
Dr. Chester C. Kratz
Mr. & Mrs. Otto C. Krause
Dr. & Mrs. Forrest S. Kuhn, Jr.
Mr. & Mrs. Robert E. Kulp, Jr.
Dr. & Mrs. J. E. Kutz
Ms. Ruth Maria Lange
Mr. Carl E. Langenhop
Dr. & Mrs. Robert J. Lehman
Ms. Grace H. Levitan
Mr. & Mrs. Stuart G. Levy
Mrs. Cordelia Snow Lewman
Mrs. James Livingston
Mrs. Jean Logan
Mrs. Edwin T. Lowery
Mr. Lee Luvisi
Dr. & Mrs. Theodore N. Lynch
Ms. Eileene J. MacFalls
Dr. & Mrs. Michael T. MacFarlane
Mr. & Mrs. William C. Major
Mr. Joseph Mann
Ms. Carolyn Marlowe
Mr. George M. Maull
Dr. & Mrs. Daniel A. McAninch
Ms. Carla McCarty
Mr. & Dr. Terrence M. McCoy
Ms. Patricia McHugh
Mrs. Betty L. McIntosh
Mrs. Robert H. Means
Mrs. Henry Meigs
Ms. Diana L.Meyer
Ms. Barbara S. Miller
Mr. Bernard Mohr
Dr. & Mrs. Condict Moore
Mr. William H. Mootz

Mrs. Joseph H. Morton
Mr. & Mrs. Louis J. Moseson
Dr. & Mrs. Bogden Nedelkoff
Mr. Tom B. Nichols
Dr. & Mrs. David S. Nightingale
Mr. Megumi Ohkubo
Dr. Naomi J. Oliphant
Mr. Acton Ostling
Mr. & Mrs. Edwin Perry
Mrs. Ralph S. Petrilli
Mrs. John Pohl
Mrs. James S. Pope
Mr. Roger W. Puckett
Mrs. Bruce Rademacher
Dr. & Mrs. Steven J. Raible
Ms. Mary Mitchell Rapier
Mr. & Mrs. Joseph A. Renn
Mrs. Maurice A. Richlin
Dr. Jon H. Rieger
Mr. & Mrs. Harry Rietze
Mrs. Richard D. Rivers
Mrs. Barbara J. B. Robie
Mr. Jack Roby
Mrs. James M. Rosenblum
Ms. Bernice Rosenman
Mr. & Mrs. Theodore S. Rosky
Mr. & Mrs. William J. Rothwell
Ms. Corky Sachs
Mrs. Robert H. Sachs
Mrs. T. William Samuels
Mrs. Virginia K. Schneider
Dr. & Mrs. Theodore A. Schramm
Mr. & Mrs. Robert H. Schulman
Dr. & Mrs. Harold J. Schupbach
Ms. Helga Schutte
Dr. & Mrs. John J. Schwab
Mrs. Mary Schwab-Hunt
Mr. & Mrs. William Schwann
Ms. Beatrice Schwartz
Mr. & Mrs. Bill V. Seiller
Mrs. Richard M. Sellers
Mr. M. Brooks Senn
Miss Carolyn Shapin
Mrs. William D. Shelby
Mrs. Edwin A. Sherman
Mrs. Lucy Belle Shook
Mr. Hugh M. Shwab
Mrs. Gene Sims
Mrs. Macauley L. Smith
Mrs. Vertner D. Smith
Mrs. Peter Spalding
Mr. & Mrs. George E. Stablein
Mr. & Mrs. Edmund A. Steinbock
Mr. & Mrs. Donald Stern
Mrs. Davenport Steward
Mr. Dan Stokes
Mr. & Mrs. C. W. Stoll
Ms. Patricia Stonecipher
Ms. Anita Streeter
Mrs. Woodrow M. Strickler
Mrs. Lloyd Taustine
Dr. & Mrs. K. Grant Taylor
Mrs. Grace H. Temple
Ms. Jane Thomas
Ms. Joyce N. Tichenor
Mr. Fred Tichenor
Mr. & Mrs. Dallas W. Tidwell
Dr. & Mrs. Robert S. Tillett
Dr. & Mrs. Robert S. Tillett, Jr.
Mr. & Mrs. Rucker Todd
Mr. & Mrs. Mike Tracy
Mrs. David S. Traub
Dr. & Mrs. Tsu-Min Tsai
Dr. & Mrs. Michael H. Tunnell
Mr. Harvey A. Turner
Mrs. Patricia R. Updegraff
Mr. B. Louis Vogel
Ms. Evelyn Walker
Mrs. Beasley Wangerin
Ms. Lynn Hansel Wangerin
Dr. Robert L. Weaver
Mr. & Mrs. Carl L. Wedekind
Mr. Ferd B. Weis
Mr. Charles E. Whaley
Mr. & Mrs. Mark Whittaker
Mr. & Mrs. Hewitt T. Wilkinson
Mr. William C. Willock
Mr. Stephen N. Wogaman
Mr. & Mrs. F. William Woolsey
Mrs. Leo Zimmerman

Cloth of Silver, Threads of Blue — **John La Barbera** (b. 1945)

Faculty Jazz Ensemble

John La Barbera, *trumpet* — Jerry Tolson, *saxophone*
Steve Crews, *piano* — Tyrone Wheeler, *bass*
Michael Ferraraccio, *drums*

Cloth of Silver, Threads of Blue pays homage to legendary jazz pianist/composer Horace Silver. Together with trumpeter Blue Mitchell, Mr. Silver played a major role in the development of the jazz combo and its repertoire from the early 1950s to present. This is my musical tip of the hat to two major jazz artists that had a tremendous influence on my writing and playing.

Intermission

Ah! mes amis — **Gaetano Donizetti** (1797-1848)

from *Le Fille du Regiment*

Daniel Weeks, *tenor*
David George, *piano*

Tonio, excited that now he can marry Marie, the daughter of the Regiment, sings of his good fortune at becoming both a soldier and a husband.

Caprice on Danish and Russian Airs, Opus 79 — **Camille Saint-Saens** (1835-1921)

Kathleen Karr, *flute* — Trevor Johnson, *oboe*
Dallas Tidwell, *clarinet* — Brenda Kee, *piano*

Saint-Saens tours of Russia and Denmark provided inspiration for this piece. The first melody resembles a Danish folk song, the second has a Scottish influence and the third a hint of Russia. The melodies are stated simply by the wind instruments and virtuoso variations are then presented by each of the members of the quartet.

Brillante — **John Cheetham** (b. 1939)

from *A Brass Menagerie* (1996)

Raise the Roof! (1987) — **Gwyneth Walker**

Faculty Brass Quintet

Michael Tunnell, trumpet — Herbert Koerselman, *trumpet*
Alise Oliver, *horn* — Richard Cryder, *trombone*
John Jones, *tuba*

Raise the Roof! is a humorous piece requiring the players to act as percussionists as well as brass players. The percussive effect is achieved by tapping hands on the legs and stomping the feet.

Depuis le jour — **Gustave Charpentier**
(1860-1956)
from *Louise*

Edith Davis, *soprano*
David George, *piano*

Louise, a seamstress living with her very wealthy parents, is in love with Julien, a penniless artist, but marriage between the two is forbidden by her parents. Because she truly loves him, Louise goes to live with Julien in his small, drab garret. At the beginning of Act III, as Paris becomes enveloped in twilight, she sings of her happiness and joy ever since the day she gave herself to love.

Csardas — **Vittorio Monti**
(1868-1922)

The McHugh-Oliphant Duo
Peter McHugh, *violin*
Naomi Oliphant, *piano*

The Csardas, a favorite of audiences since its first performance in the late 1800's, is a fiery Hungarian dance composed of stylized folk elements and is believed by its aristocratic promoters to have been danced by the daughters of peasants in country inns on Sunday afternoons. Characterized by simple duple time, frequent syncopations and typical cadenzas, it eventually acquired a slow introduction.

Next Faculty Recital

Melvin Dickinson, *Organ*
Sunday, September 13, 3:00 p.m.
North Recital Hall

Thank you for coming this evening.

To conclude the evening, you are invited to a reception on the front steps of the School of Music. Please stay awhile to visit with friends, congratulate the performers and share in the joy of this evening of music. We hope that you will find opportunities to return to the School of Music during this concert season for some of the best music in Louisville.

Herb Koerselman, Dean
School of Music

University of Louisville
School of Music

presents

North Recital Hall
Sunday Afternoon
September 13, 1998
3:00 P.M.

Faculty Organ Recital
Melvin D. Dickinson

Praeludium in e minor — Arnold M. Brunckhorst (ca. 1670-1720)

Chorale Prelude "Nun bitten wir den heil'gen Geist" — Georg Böhm (1661-1733)

Three Pieces for Mechanical Clock (1793) — Franz Joseph Haydn (1732-1809)

- Allegro
- Allegretto (Hoboken XIX No. 27)
- Allegro (Hoboken XIX No. 28)

Choral No. 1 in E Major (1890) — César Franck (1682-1738)

Six Versets in the Third Mode (Magnificat) — Jean-Francois Dandrieu (1822-1890)

- Gravement (Plein Jeu)
- Gaiment et soutenu (Duo)
- Modérément sans lenteur (Trio)
- Vif et marqué (Basse et Dessus de Trompette)
- Gracieusement (Flutes)
- Gravement et Gaiment (Dialogue)

Prelude and Fugue on "Christ lag in Todesbanden" — Hermann Schroder (1904-1984)

Chorale Fantasia on "Christ lag in Todesbanden" (BWV 718) — Johann Sebasian Bach (1685-1750)

Prelude and Fugue in e minor (BWV 548) — J. S. Bach

Organ Stops

Hauptwerk

16'	*Gedackt-Pommer*
8'	*Prinzipal*
8'	*Rohrflöte*
4'	*Oktav*
4'	*Spillflöte*
2'	*Oktav*
2'	*Waldflöte*
II	*Sesquialtera*
IV	*Mixture (1 1/3')*
III	*Scharff (1/3')*
8'	*Vox Humana*
8'	*Trompete*

Oberwerk (Enclosed)

16'	*Bourdon*
8'	*Spitzgedackt*
8'	*Viola da Gamba*
8'	*Viola Celeste*
4'	*Prinzipal*
4'	*Traversflöte*
2 2/3'	*Nasat*
2'	*Blockflöte*
1 3/5'	*Terz*
1'	*Sifflöte*
IV	*Scharff (1/2')*
16'	*Dulzian*
8'	*Trompete*
8'	*Oboe*
4'	*Klarine*
	Tremulant

Positiv

8'	*Holzgedackt*
8'	*Quintade*
4'	*Prinzipal*
4'	*Koppelflöte*
2'	*Oktav*
1 1/3'	*Quinte*
III-V	*Scharff (1')*
16'	*Rankettregal*
8'	*Krummhorn*
	Tremulant

Pedal

16'	*Prinzipal*
16'	*Subbass*
8'	*Oktav*
8'	*Flöte*
4'	*Choralbass*
4'	*Nachthorn*
2'	*Blockfllöte*
IV	*Mixture (2 2/3')*
32'	*Fagott*
16'	*Posaune*
8'	*Trompete*
4'	*Kornett*

Couplers

HW to Ped.
OW to Ped.
POS. to Ped.
OW to HW
POS. to HW
OW to POS.

Organ by Steiner-Reck, 1980

University of Louisville
School of Music
presents

North Recital Hall
September 15, 1998
8:00 P.M.

Mike Tracy Jazz Quintet

Mike Tracy, *saxophones*
Pat Harbison, *trumpet*
Phil DeGreg, *piano*
Sonny Stephens, *bass*
Darryel Cotten, *drums*

Selections will be chosen from:

All Blues	Miles Davis (1926 - 1991)
Dancing On The Ceiling	Richard Rodgers (1902-1979) Lorenz Hart (1895-1943)
The Intrepid Fox	Freddie Hubbard (b. 1938)
Meiji: "Enlightened Peace"	André Wilson (b. 1971)
The Nearness Of You	Hoagy Carmichael (1899-1981) Ned Washington (1901-1976)
No Complaints	Don Braden (b.1963)
Soon	Richard Rodgers and Lorenz Hart
You Don't Know What Love Is	Don Raye (b. 1909) Gene DePaul (b. 1919)

UPCOMING EVENTS
AT
THE SCHOOL OF MUSIC

Sept. 17 - 7:30 P.M. - Simon Bainbridge Lecture - Bird Recital Hall

Sept. 20 - 3:00 P.M. - Valentia Lisitsa - *Piano* - North Recital Hall - Speed Series Concert*

Sept. 20 - 7:30 P.M. - Denine LeBlanc - *Piano* - North Recital Hall - Preparatory Faculty Recital

Sept. 22 - 8:00 P.M. - Michael Tunnell - *trumpet* - North Recital Hall

Sept. 23 - 8:00 P.M. - Faculty Chamber Artists - North Recital Hall

Sept. 24 - 7:30 P.M. - Simon Bainbridge Lecture - Bird Recital Hall

Sept. 27 - 7:30 P.M. - UofL Symphony Orchestra - Kimcherie Lloyd, *director* - North Recital Hall

* Admission charge

University of Louisville

School of Music

presents

Piano Recital

Denine LeBlanc

PREPARATORY FACULTY RECITAL

North Recital Hall
Sunday Evening
September 20, 1998
7:30 P.M.

Smoking is not permitted in the School of Music Building. In the unlikely event of fire or other emergency, please walk - not run - to the nearest exit. The use of recording devices is strictly prohibited. Please silence electronic watches, phones and pagers.

Program

Sonata No. 18 in E flat Major, Op. 31 No. 3 — Ludwig van Beethoven (1770-1827)
- Allegro
- Scherzo: Allegretto vivace
- Menuetto: Moderato e grazioso
- Presto con fuoco

Trois Études de Concert — Franz Liszt (1811-1886)
- III. Un Sospiro

Zweite Ballade in B Minor

Intermission

Piano Sonata (1983) — Steve Rouse (1953-)
- I. After Debussy
- II. After Scriabin
- III. After Beethoven, the scherzi
- IV. Collage; Coda: After Chopin

Crop Circles (1995)

Three Love Songs — Nelson Keyes (1928-1987)
- I. Gently, Johnny, My Jingalo
- II. Shenandoah
- III. Lolly-Too-Dum

Swanee — George Gershwin (1898-1937)
S'Wonderful
Strike Up the Band
I Got Rhythm

Program Notes

Sonata No. 18 in E flat Major, Op. 31, No. 3

This Sonata written in 1801-1802 belongs to Beethoven's second compositional period. The romantic traits associated with this period are immediately evident in the opening of the first movement with its frequent four measure ritardandos and fermata chords. Although in four movements, the experimentation of form also typical of this period is seen in the unusual placement of the movements: the second movement is a scherzo while the third movement in cantabile style is a minuet-trio. The sonata concludes with a vivacious finale in sonata form rather than the expected rondo. D.L.

Trois Études de Concert
III. Un Sospiro

This truly beautiful piece takes a very brief theme in even notes and repeats it in many ornamental variations. It was composed around 1848 at the end of Liszt's concertizing career in Europe as a famed and exalted virtuoso pianist. Unlike pianists before him, Liszt appeared by himself on stage creating the model for today's modern piano recital. D.L.

Zweite Ballade

Composed in 1853, the Ballade in B Minor was written during the years in Weimar where Liszt's concerns became the meaning of art and its importance in European culture. A large character piece, it employs the tradition of Chopin's ballades where lovely lyrical melodies are interrupted by violent, explosive sections. D.L.

Piano Sonata

The Piano Sonata was written in the winter of 1983 and premiered at the University of Michigan on April 29, 1985 by Scott Warner. The relatively brief movements, played continuously, are "fantasies" that evoke the spirit of the music of various composers rather than mimic their styles. Although at times certain of these composers' pianistic techniques or extensions of those techniques are employed. The four composers and related sections of this work are: Debussy (Mvt. I, following a brief, slow introduction), Scriabin, the late works (Mvt. II), Beethoven, the scherzi (Mvt. III), a collage/recapitulation of the previous three (Mvt.IV), and Chopin (Coda). S.R.

Crop Circles

"...mysterious swirls of energy and meaning..."
"Crop Circles" was commissioned by the Meet the Composer Louisville Residency for pianist Nada Loutfi, who premiered the work November 21, 1995 at the London Gallery in New York City. S. R.

Three Love Songs

Nelson Keyes composed the "Three Love Songs" as a birthday gift for his pianist wife. They are settings of American folk tunes, imaginatively conceived for solo piano. The first and third employ canons in both hands that require careful tonal balancing. Legato sixths in the left hand part of "Shenandoah" must flow with great ease. N.K.

Swanee; 'S Wonderful; Strike Up the Band; I Got Rhythm

Not only is George Gershwin one of America's finest song writers, he was in his day an excellent pianist. He played piano for highly distinguished musicians including Maurice Ravel, Sergei Rachmaninoff, Victor Herbert, Arturo Toscanini, Serge Koussevitzky, Henry Cowell and Jascha Heifetz. These are a few of Gershwin's countless song improvisations that he actually notated for publication in 1932. D.L.

University of Louisville
School of Music

presents

Bird Recital Hall
Monday Afternoon
September 21, 1998
5:00 P.M.

Suzuki String Play In

Program

Book 6 Gavotte	Rameau
Book 5 Country Dance	vonWeber
Book 4 Concerto No. 2	Seitz
Book 3 Humoresque	Dvorak
Book 2 Long, Long Ago and Variations	Bayly
Book 1 Gavotte	Gossec
Perpetual Motion	
Folk Songs	
Twinkle	

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University of Louisville
School of Music
presents

North Recital Hall
Tuesday Evening
September 22, 1998
8:00 P.M.

Faculty Recital
Michael Tunnell, *trumpet*

Assisted by
Melvin Dickinson, *conductor*
Mary Wilson-Redden, *soprano*
Alexander Redden, *bass*
Peter McHugh, *violin*
Marie Racine, *violin*
Jennifer Shackleton, *viola*
Nella Hunkins, *cello*
Jim Bates, *double bass*
Meme Tunnell, *piano, harpsichord*

"Grosser Herr, o starker König" — Johann Sebastian Bach (1685-1750)
from *Christmas Oratorio*, BWV 248

"Jauchzet Gott in Allen Landen" — J. S. Bach
from *Cantata No. 51*, BWV 51

Song At Sunset (1988) — Mark Alan Taggart (b. 1956)

Concertpiece No. 1, Op 11 — Vassily Brandt (1869-1923)

INTERMISSION

Five Choreographic Studies (1995) — David P. Jones (b. 1958)
2. Tendu
3. Jeté

Sonata — Eric Ewazen (b. 1954)
Lento; allegro molto
Allegretto
Allegro con fuoco

"Grosser Herr, o starker König"

Grosser Herr, o starker König,
Leibster Heiland, o wie wenig
Achtest du der Erden Pracht!
Der die ganze Welt erhält,
Ihre Pracht und Zier erschaffen,
Muss in harten Krippen schlafen.

Great Lord and mighty King
beloved Saviour, oh, how little
Dost Thou esteem earthly pomp!
He who maintains the whole world,
and did create its ornament and splendour,
must sleep in a hard manger.

"Jauchzet Gott in allen Landen"

Jauchzet Gott in allen Landen!
Was der Himmel und die Welt
An Geschöpfen in sich hält,
Müsse dessen Ruhm erhöhen,
Und wir wollen unserm Gott
Gleichfalls jetzt ein Opfer bringen,
Dass er uns in Kreuz und Not
Allezeit hat beigestanden.

Acclaim God in all lands!
Let all that in Heaven and Earth
has been created
exalt His glory;
and we wish to bring our God
an offering too,
because in affliction and need
He has always stood by us.

University of Louisville
School of Music

presents

North Recital Hall
Wednesday Evening
September 23, 1998
8:00 P.M.

Faculty Chamber Artists

Divisions on a Ground — John Banister (c.1625-1679)

Paul's Steeple — anon.

Two selections from Playford's *Apollo's Banquet* (1669)

Jack Ashworth, *violin* David Dolata, *lute* and *cittern*
David Walker, *lute* Jim Bates, *viola da gamba*

Deux Interludes — Jacques Ibert (1890-1962)

Andante espressivo
Allegro vivo

Kathleen Karr, *flute* Peter McHugh, *violin* Laura Byrne, *harp*

String Trio in G Major, Op. 9 No. 1 — Ludwig von Beethoven (1770-1827)

Adagio-Allegro con brio
Adagio, ma non tanto, e cantabile
Scherzo: Allegro
Presto

Faculty String Trio
Peter McHugh, *violin* Jennifer Shackleton, *viola* Nella Hunkins, *cello*

INTERMISSION

8 Etudes and a Fantasy — Elliot Carter (b. 1908)

Maestoso
Quietly
Adagio Possibile
Vivace
Andante
Allegretto leggere
Intensely
Presto
Fantasy - Tempo guisto

Kathleen Karr, *flute* Trevor Johnson, *oboe*
Dallas Tidwell, *clarinet* Rebecca Jemian, *bassoon*

UPCOMING EVENTS
AT
THE SCHOOL OF MUSIC

Sept. 24 - 7:30 P.M. - Simon Bainbridge Lecture - Bird Recital Hall

Sept. 27 - 7:30 P.M. - UofL Symphony Orchestra - Kimcherie Lloyd, *director* - North Recital Hall

Sept. 29 - 8:00 P.M. - Jazz Combo - Mike Tracy, director - Bird Recital Hall

Oct. 2 - 8:00 P.M. - Symphonic Band - Frederick Speck, *director* - North Recital Hall

Oct. 4 - 3:00 P.M. - Kentucky Center Chamber Players - North Recital Hall*

Oct. 4 - 7:30 P.M. - Concert Band - Eric Becher, *director* - Percussion Ensemble - Greg Byrne, *director* - North Recital Hall

Oct. 9 - 7:30 P.M. - Kaleidoscope Concert - Kentucky Center for the Arts*

*Admission charge

University of Louisville
School of Music

presents

North Recital Hall
Thursday Afternoon
September 24, 1998
3:00 P.M.

Convocation

Robert Tucci - *1998 Distinguished Allumni Fellow, School of Music*

Robert Tucci received his Bachelor's Degree in Music Education at University of Louisville in 1962. He has performed with most major orchestras in the German speaking countries. These include the Symphony Orchestra of the Bavarian Radio, the Munich Philharmonic Orchestra, the Berlin Philharmonic Orchestra, the Berlin Radio Symphony Orchestra, the Hamburg Philharmonic Orchestra, the State Orchestra of Baden Württemberg, the Symphony Orchestra of the South German Radio in Suttgart, the orchestras in Frankfurt, Nuremberg, Augsberg, Ulm, Regensburg, Innsbruck, Zurick, the Orchestre de la Suisse Romande in Geneva, the Orchestra of the Arena di Verona and at La Scala in Milan.

Mr. Tucci was instructor of tuba at the Richard Strauss Conservatory in Munich from 1974-83 and has held the same position at the Hochschule fur Musik in Stuttgart. Most recently he has performed with "Summit Brass" on their first European tour and at the Raphael Mendez brass Institute in Cincinnati.

Olympic Fanfare — John Williams (b. 1932)

Summertime — George Gershwin, Arr. by Chris Ball

The Theme from Dallas — John Immel, Arr. by John Wasson

Brass Quintet (Cryder)
Daniel Hazelton, Mac Abercrombie, Chris Bettler, Chris Ball, DeWayne T. Venzen

Fanfare for Two Trumpets — Anthony Plog
Charles Ferris (Amend, 411)
DeWayne T. Venzen (Tunnell, 411)

Mentoring Program — Rosalyn Carruthers



The Alumni Fellows Award

UofL ALUMNI ASSOCIATION

September 24, 1998

PROGRAM

Greetings	Mr. Wes Lewis President Alumni Association
Remarks	Dr. John W. Shumaker President University of Louisville
Presentation	Dr. John Hale College of Arts and Sciences

1998 Alumni Fellows

Michael N. Harreld	College of Arts and Sciences
Robert C. Fraim	College of Business and Public Administration
John E. Flocken	School of Dentistry
Sharon K. Darling	School of Education
Merrily A. Orsini	Kent School of Social Work
Larry B. Franklin	Brandeis School of Law
Bob M. DeWeese	School of Medicine
Robert B. Tucci	School of Music
Sherron J. Alexander	School of Nursing
Jerry L. Cobb	Speed Scientific School

Reception — University Club and Alumni Center

1998 ALUMNI FELLOWS



COLLEGE OF ARTS AND SCIENCES

Michael N. Harreld

Michael N. Harreld attended the University of Louisville and received his Bachelor of Arts degree in 1966 and his Juris Doctorate in 1969. Mr. Harreld joined Citizens Fidelity Corporation in that same year as a trust officer. In 1989, he became president of Citizens Fidelity. In 1994, Citizens Fidelity Corporation merged with PNC Kentucky, and Mr. Harreld became president and CEO. Mr. Harreld is a member of the 1798 Society, Bicentennial Campaign Steering Committee, and chair of the Arts and Sciences section of the campaign. His philanthropic activities include Children and Families in Poverty, and Boy Scouts of America. In 1996, Mr. Harreld served as Metro United Way Campaign Chair.

COLLEGE OF BUSINESS AND PUBLIC ADMINISTRATION

Robert C. Fraim

Robert C. Fraim received his Bachelor of Science in Commerce in 1948 from what is now the university's College of Business and Public Administration. He has taught medical practice management at the University of Tennessee and is the founder of Robert C. Fraim Associates, one of the nation's first medical practice management consultling firms. He has represented the Medical Group Management Association in meetings with The Royal Society of Medicine in London. *Physician's Management* magazine awarded him its "Achievement in Editorial Excellence" honor for his contributions on its editorial board.

SCHOOL OF DENTISTRY

John E. Flocken

John E. Flocken was awarded the Doctor of Dental Medicine from the University of Louisville in 1942. After graduation, he began his career in the United States Navy Dental Corps, retiring 22 years later with the rank of captain. Having always been involved in education, Dr. Flocken formally joined that profession when he became the founding professor and chair of Fixed Prosthodontics at the University of California—Los Angeles. He was elected a Fellow of the American and International Colleges of Dentists. He has served as president of the American Academy of Oral Electrosurgery and as a consultant at many U.S. Naval and Veterans Administration hospitals worldwide. He continues to practice privately in Los Angeles.

SCHOOL OF EDUCATION

Sharon K. Darling

Sharon K. Darling received her Bachelor of Science in Elementary Education in 1966. She is president and founder of the National Center for Family Literacy (NCFL). Based in Louisville, Kentucky, NCFL is a national organization that provides leadership, training, and policy development. The organization operates over 6,000 programs for family literacy in every state and several countries abroad. Ms. Darling was honored in 1991 as "Louisvillian of the Year." She was also recognized with the Kentucky Commissioner's Award for Exemplary Service for her contributions to literacy on the local, state, and national level in 1992. Most recently, Ms. Darling has been selected as the 1998 recipent of the Albert Schweitzer Prize for Humanitarianism.

KENT SCHOOL OF SOCIAL WORK

Merrily A. Orsini

Merrily A. Orsini received her Master of Social Work degree from U of L's Kent School in 1977. From 1971 to 1978, Ms. Orsini worked for state government in the Department of Human Services and the Bureau for Social Services. In 1981, Ms. Orsini founded a home-based business, Home Management Services, Inc. In 1983, this company's business focus became geriatric care, and it was renamed Elder Care Solutions. In August of 1998, Ms. Orsini started a new business named My Virtual Corp., a support service for executives. In 1996, she was recipient of the Entrepreneur of the Year Award for service in Kentucky and Indiana.

BRANDEIS SCHOOL OF LAW

Larry B. Franklin

Larry B. Franklin received his Juris Doctorate from the School of Law in 1967. Mr. Franklin is a retired Rear Admiral in the United States Navy Reserve. In 1979, Mr. Franklin served as president of the Louisville Bar Association, and in 1980 became president of the Kentucky Academy of Trial Attorneys. In 1983, Mr. Franklin served as chair of the House of Delegates of the Kentucky Bar Association and later became Advocate of the American Board of Trial Advocates. Mr. Franklin is a member of the Inner Circle of Advocates. Limited to 100 members, this is the most prestigious association of trial attorneys in the United States.

SCHOOL OF MEDICINE

Bob M. DeWeese

Bob M. DeWeese earned his medical degree from the University of Louisville School of Medicine in 1961. Since then, he has been a practicing surgeon in Louisville and a member of the gratis faculty at the School of Medicine. Dr. DeWeese is a leader in organized medicine in the Commonwealth of Kentucky and has served on the board of many prominent organizations. He is the past president of the Jefferson County Medical Society, past chairman of the Society's Board of Governors, past president of the Louisville Surgical Society, and past president of the Kentucky Medical Association. He also served as an alternate delegate of the KMA to the American Medical Association. He is a Fellow of the American College of Surgeons and a Diplomate of the American Surgery Board. In 1992, he was elected to the House of Representatives for Kentucky's 48th district.

SCHOOL OF MUSIC

Robert B. Tucci

Robert B. Tucci received a Bachelor of Music degree in 1962 from the University of Louisville School of Music. He has performed with many orchestras in the United States and Europe. Mr. Tucci has also worked with most of the major German orchestras including the Berlin Philharmonic, the Symphony Orchestra of the Bavarian Radio, as well as the orchestras in Hamburg, Frankfurt, Stuffgart, and Nuremburg among others. Mr. Tucci is co-founder and principal instrument design consultant of Perantucci Products, makers of fine-quality tubas, euphoniums, mouthpieces and instrument accessories. He is a clinician for Perantucci in Germany, Austria, Italy, Denmark, Sweden, and Switzerland.

SCHOOL OF NURSING

Sherron J. Alexander

Sherron J. Alexander graduated from the University of Louisville School of Nursing with a Bachelor of Science in Nursing in 1982, and a Master of Science in Nursing in 1994. She is a charter member of the Iota Zeta Chapter of Sigma Theta Tau, the international honor society of nursing. She was instrumental in forging the partnership between Jewish Hospital and Hospital 122 in Saint Petersburg, Russia under an American International Health Alliance Grant. After more than twenty years with Jewish Hospital, in 1995, Ms. Alexander accepted a position at Hillcreek Manor as director of patient care services. She has recently been named a Fellow by the National Association of Directors of Nursing Administration in Long Term Care.

SPEED SCIENTIFIC SCHOOL

Jerry L. Cobb

Jerry L. Cobb received his Bachelor of Mechanical Engineering degree in 1958 from the Speed Scientific School. He joined Lockheed Martin in 1994, to assist the company in its commitment to create a commercial small satellite launch business. Prior to joining Lockheed Martin, Mr. Cobb served in responsible management positions in marketing, program management, and engineering with McDonnell Douglas Space Systems for 30 years. During the Saturn Apollo Program, Mr. Cobb served as Program Manager of the Saturn 5, SIVB Stage Simulator and later as Program Engineer for the Saturn 5, SIVB Series. He currently serves as chairman of the National Defense Industrial Association (NDIA) National Space Committee.

University of Louisville

School of Music

presents

UofL Symphony Orchestra

Kimcherie Lloyd, *Director*

Richard Cryder, *Guest Soloist*

North Recital Hall
Sunday Evening
September 27, 1998
7:30 P.M.

Smoking is not permitted in the School of Music Building. In the unlikely event of fire or other emergency, please walk - not run - to the nearest exit. The use of recording devices is strictly prohibited. Please silence electronic watches, phones, and pagers.

Program

Coriolan Overture, Op. 62 — Ludwig van Beethoven (1770-1827)

Trombone Concerto — Henri Tomasi (1901-1971)
- Andante et Scherzo
- Nocturne
- Final-Tambourin

Richard Cryder, *trombone*

Intermission

Symphony No. 4 in f minor, Op. 36 — Peter Illych Tchaikovsky (1840-1893)
- I. Andante sostenuto - Moderato con anima
- II. Andantino in modo di canzona
- III. Scherzo; Pizzicato ostinato: Allegro
- IV. Finale: Allegro con fuoco

Program Notes

Coriolan Overture, Op. 62

Beethoven composed this overture for the play Coriolan which was written by his friend Heinrich von Collin. The tragedy had been successful between 1802 and 1805, but by the time Beethoven finished his overture a few years later, the play was not performed often. The overture became a well-known concert piece.

Coriolanus, a brave and successful Roman general, is the protagonist in Collin's play and represents "political honesty in a corrupt world." He is banished from Rome and leads the Volscians in a revolt against the city. Coriolanus's mother and wife convince him to spare the city, thus the Volscians accuse Coriolanus of betraying them, and in the end he commits suicide. The overture takes the agony of Coriolanus's decision and makes it the underlying theme. The piece is characterized by driving tension and sudden drastic dynamic changes. The forceful character of the opening two notes set the stage for a hero like Coriolanus as effectively as the quietness of the last notes seal his fate.

Trombone Concerto

Tomasi's success began early in his life when he won the Prix de Rome in 1927 after studying at the Paris Conservatory. As a composer he is most famous

for his theater music, especially *L'Atlantide* and *Miguelde Mañara* premiered in the fifties. During this time he was also awarded the Grand Prix de la Musique Française. His success was not limited to composition; he was an important conductor as well, leading such groups as the Paris Symphony Orchestra, the National Orchestra of France and the Opera Orchestra of Monte Carlo. He only dedicated himself fully to composition during the last fifteen years of his life.

The concerto is divided into three contrasting movements. The first opens with trombone cadenzas followed by a gentle, rocking melody and a waltz. The Nocturne has a jazzy swing, and the energetic Finale takes themes from the first movement and mixes them with new ideas at a quick tempo. The rhythmic drive pushes all the way to the end. The harmonic character of twentieth-century French music is obvious throughout the piece and provides colorful alterations in melody and mood.

Symphony No. 4 in f minor, Op. 36

This work lays bare the emotional struggles plaguing Tchaikovsky at the time of composition. He thought of the symphony as "the most lyrical of all musical forms," and he expressed feelings through this work "for which there are no words." At the time, he was involved in a hasty relationship that resulted in a pathetic marriage and an embarrassing divorce. His wife made him so miserable that he attempted, although deliberately unsuccessfully, to commit suicide. His emotional turmoil caused him to leave his teaching position at the Moscow Conservatory. During this time, Tchaikovsky felt weighted under a dark force over which he had no control. The theme that fate is an all-controlling, unmerciful power is the basis of his symphony. Tchaikovsky's relief was his confident, Madame Nadezhda von Meck, with whom he had a relationship only through correspondence. Tchaikovsky dedicated the symphony to her, and he explains in a letter to her the essence of the work, beginning with the first theme: "That is destiny, that fateful power which prevents the longing for happiness from ever reaching its goal, which jealously watches to ensure that well-being and repose are never complete and unclouded, which hangs over one's head like the sword of Damocles and relentlessly poisons the soul. This power is invincible, we can never bend it. All that we can do is subject ourselves to it and vainly lament."

The brass sound the triumph of fate over humankind in the opening bars of the piece. The melodies that follow embrace the dark and somber mood of the opening. The second movement features a beautiful melody first heard in the oboe and passed on to the cellos and strings. The melody provides lyrical relief from the heaviness of the first movement, but the character is still melancholic. The third movement lightens the mood and is filled with contrasts of instruments and sounds. The strings remain pizzicato throughout, and they rest while the winds introduce the second and third themes. The finale is energetic and bombastic and almost lively enough to erase the somber mood of the first movement, but the theme of fate returns near the end as a final reminder of its power.

Program notes by Kristanne Harden

UofL Symphony Orchestra

Kimcherie Lloyd, *Director*

Manager, Patrick O'Rourke

Librarians - Toni Robinson, Joni Robinson, Rachel Lacer

Violin I

Kristanne Harden, concertmistress
Virgil Covington
Chris Jordan
Lakshmi Ananthakrishnan
Marie Racine
Paola Manrique
Heidi Ximenes
Amy Isbell
Rachel Blanton
Stefany Prince

Violin II

Joni Robinson, principal
Felix Cooper
Chris Lerner
Maggie Rivage-Seul
Jamie Daniel
Robin Tubesing
Erin Yount
Brandie Bryan
Marsha Temple
Chris Chacko
Suzanne Rohrer

Viola

Toni Robinson, principal
Lora Unger
Melissa Wilkerson
Julia Bates
Jason Cissell
Christie Mohr
Chrissy Butler
Matt Waite

Cello

Sena Bender, principal
Christopher Powell
Lisa Lies
Tim Donaldson
Dana Pierce
Katy Barr
Robin Chappars
Rachel Lacer
Tony Johnson

Bass

John Lawson, principal
Patrick O'Rourke
Ed LaBarbera
Kyle Kegerreis

Harp

Kanae Nagata

Flute

Bonnie Doyle
Carla York
Michelle West

Clarinet

Raphael Starr
Anthony Allgeier
Kristin Drown

Oboe

Barbara Keys
Sarah Conklin
Michelle Cantrell

Bassoon

Heather Collins
Kyle Cooksey

Horn

Tiffany Flener
Scott Cooksey
Matt Marshall
Chris Ball
Edward Barzee

Trumpet

Daniel Hazelton
Christopher Scott
Kirk Donovan

Trombone

Steven Page
John League
Chip Anderson

Tuba

Chris Moore

Timpani

Jason Gregory

Percussion

Scott Baldwin
Aaron Hanka
Chris Smith

CELLO NIGHT

Students of Nella Hunkins
at North Auditorium
University of Louisville School of Music

Tuesday Evening, September 29, 1998
at 7:00 p.m.

Meditation Hébraïque — Ernest Bloch
Sarah Balliet, cello
Debbie Diercks-Washington, piano

Cello Concerto — Sir Edward Elgar
Sena Bender, cello
Sinea Kim, piano

Cello Concerto #2 — Dmitri Shostakovich
Second Movement
Timothy Donaldson, cello
Sinea Kim, piano

Cello Concerto #1 in A Minor — Camille Saint-Saëns
*Lisa Lies, cello
Kristen Thompson, piano

****

Concerto Grosso Opus 11 #3 — Antonio Vivaldi
For Four Cellos — *Arr. L. Varga*

Cello Choir

*Winner, 1998 U. of L. Concerto Competition

University of Louisville
School of Music

presents

Bird Recital Hall
Tuesday Evening
September 29, 1998
8:00 P.M.

Jazz Combo Program
Steve Crews, Jerry Tolson,
Mike Tracy, *directors*

"Kai Winding" Combo
(Crews)

Strollin' — Horace Silver (b. 1928)

Nutville — Horace Silver

Charles Ferris, *trumpet* Jim Straub, *trumpet*
Robert Van Leer, *tenor sax* Ed LaBarbera, *bass*
William Key, *piano* Aaron McKee, *drums*

"Curtis Fuller" Combo
(Tolson)

Recordame — Joe Henderson (b. 1937)

Minor Mood — Clifford Brown (1930-1956)

Chuck Piersall, *alto sax* Josh Brown, *trombone*
Chip Anderson, *trombone* Joe Burchett, *guitar*
Connie Current, *piano* John Sharfenberger, *bass*
Aaron Hanka, *drums*

"Phil Wilson" Combo
(Crews)

Canteloupe Island — Herbie Hancock (b. 1940)

Daniel Wallin, *trumpet* Jason Higgins, *alto sax*
Joshua Toppass, *alto sax* Mark Erwin, *piano*
Kyle Kegerreis, *bass* Aaron McKee, *drums*

"JJ Johnson" Combo
(Tracy)

Trane's Strain — Curtis Fuller (b. 1934)

Azule Serape — Victor Feldman (1934-1987)

Dwight Weist, *alto sax* Ochion Jewell, *tenor sax*
Steve Presley, *piano* Daniel Behringer, *guitar*
Patrick O'Rourke, *bass* Quinn Blandford, *drums*

University of Louisville
School of Music

presents

The Symphonic Band
Frederick Speck, *Director*

JAMES CROFT,
GUEST CONDUCTOR

Edith Davis Tidwell, *Soprano*

North Recital Hall
Friday Evening
October 2, 1998
8:00 P.M.

Dr. Croft's visit is supported in part by the following: University of Louisville School of Music Student Council, Phi Mu Alpha Sinfonia, the Instrumental Performance Department, the Music Education Department and the University Bands.

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Program

Aspen Jubilee (1987) — Ron Nelson (b. 1929)

Edith Davis Tidwell, *Soprano*

The Alcotts from Sonata No. 2 (1909-1915) — Charles Ives (1874-1951), trans. Richard E. Thurston

James Croft, *Guest Conductor*

Paris Sketches (1994) — Martin Ellerby (b. 1957)

I. Saint-Germain-des Prés
II. Pigalle
III. Père Lachaise
IV. Les Halles

James Croft, *Guest Conductor*

Intermission

Les Couleurs Fauves (1995) — Karl Husa (b. 1921)

I. Persistent Bells
II. Ritual Dance Masks

Dance of the Jesters (1873) — Peter Ilych Tchaikovsky (1840-1893), trans. Ray Cramer

James Croft is professor of Music at Florida State University where he has been Director of Bands since 1980. An earlier appointment as Director of Bands was held at the University of South Florida. Prior to beginning his college teaching career, Dr. Croft taught for twenty-one years in the public schools of Iowa and Wisconsin. The last eighteen of these were spent in Oshkosh, Wisconsin where his groups were invited to appear at numerous state, regional and national conventions, clinics and festivals.

Widely sought as a guest conductor, lecturer, adjudicator and clinician, he has acted in these capacities in 44 states, Europe, Mexico, Canada, Israel and Australia. He recently conducted a series of Australian concerts and clinics in Queensland (Brisbane), Victoria (Melbourne), Tasmania (Launceston), and Western Australia (Perth) and will be clinician/guest conductor at the 1998 BASBWE conference. His Florida State Winds were featured at the National Conference of the British Association of Symphonic Bands and Wind Ensembles during a tour which also included performances at the Royal Festival Hall's Purcell Room and on the Brian King Show on BBC-3.

An elected member of the American Bandmasters Association and Phi Beta Mu, he maintains an active interest in the Florida Bandmasters Association, the Music Educators National Conference and the World Association of Symphonic Bands and Ensembles. He delivered an address on "The Training of the International Conductor" at the WASBE Boston Conference and chaired that organization's initial Research Committee.

He earned a BME from Cornell College, an MA from Northern Iowa University and a doctorate from the University of Oklahoma. Both Cornell College and the University of Oklahoma have recognized him as a distinguished alumnus. In 1997 Florida State University selected Professor Croft for a University Teaching Award and recognized him as the University Educator of the year.

Edith Davis Tidwell, professor of voice and coordinator of the vocal division, is a soprano who has had a very active performing career. She has sung with orchestras and opera companies throughout the United States as well as with the Opera North, in Leeds, England in the title role of ***Tosca***, the Welsh National Opera in the title role of ***Ariadne auf Naxos***, and appeared as *Senta* in ***Der Fliegende Holländer*** with the Edmonton Opera of Alberta, Canada. Ms. Davis Tidwell debuted with the New York City Opera in 1985 as *Liù* in ***Turandot*** and enjoyed subsequent successes there as the *Countess* in ***Le Nozze di Figaro***, *Liù* in revivals of ***Turandot***, and the title roles of ***Norma***, ***Madama Butterfly***, and ***Tosca***.

She has long been associated with the Kentucky Opera where she has sung over 20 roles, the most recent of which include *Mimi* in ***La Bohème***, the title roles in ***Tosca*** and ***Madama Butterfly***, and *Desdemona* in ***Otello***. Ms. Davis is also familiar to Louisville audiences for her frequent performances as soloist with the Louisville Orchestra, the Louisville Bach Society and the Louisville Ballet.

Ms. Davis Tidwell is an Oklahoma native and a graduate of the University of Louisville, having received both the Bachelor of Music and Master of Music degrees in vocal performance. She was named a University of Louisville Alumni Fellow in 1997 and in 1998 the University awared her the title of Distinguished Professor for excellence in teaching.

UofL Symphonic Band

Flutes/Piccolos

Bonnie Doyle+	West Point NY
Courtney Hedges	Shepherdsville
Nicole Lear	Lexington
Michelle West	Crestview Hills

Oboes/English Horn

Sarah Conklin	Murray
Barbara Keys*+	Louisville
Christine O'Rourke	Bowling Green

Clarinets

Anthony J. Allgeier+	Georgetown IN
Kristin Drown	Louisville
Kate Gaines	Sadieville
Hollie Lindsey	Louisville
Laura Markey	Florence
Devon Miller	Lexington
Amie Schuler	Louisville

Bass Clarinets/Contra Clarinets

Emily Green	Bowling Green
Jennifer Korfhage	Louisville

Bassoons

Kyle Cooksey	Louisville
Edward Caruthers	Louisville

Alto Saxophones

Phil Sisto	Paducah
Dwight Wiest*+	Salt Lake City UT

Tenor Saxophone

Justin Cook	Elizabethtown

Baritone Saxophone

Ochion Jewell	Barbourville

Horns

Edward Barzee	Elizabethtown
Scott Cooksey	Louisville
Tiffany Flener+	Fairdale
Matt Marshall	Fort Mitchell
Christopher Ball	Lexington

Trumpets

Kirk Donovan	Evansville IN
Daniel Hazelton	Lexington
Roger Levering	Lexington
Geoff McBride	Burlington
Chris Scott*	Chester WV
DeWayne T. Venzen+	St. Thomas Virgin Islands

Trombones

Ward Anderson	Lakeside Park
John League	Frankfort
Bill McCord	Flemingsburg
Steven Page*+	Murray

Bass Trombone

Chip Anderson	Winchester

Euphoniums

Megan McFaddin	Louisville
Fred Meyer+	Springfield OR

Tuba

Chris Bettler	Richmond
Mark Harting**+	Indianapolis IN
Chris Moore	Berea

Percussion

Scott Baldwin	Louisville
Amy Darbyshire**	Louisville
Jason Gregory	Louisville
Matt Schaffner	Louisville
Chris Smith*+	Georgetown IN

Double Bass

John Lawson	Evansville IN

Piano

Amy Darbyshire**	Louisville

\+ principal
* graduate student
** graduate teaching assistant, University Bands

(Players are listed in alphabetical order)

University of Louisville
Symphonic Band

October 2, 1998
8:00 p.m.

Notes on the Program

Aspen Jubilee — **Ron Nelson**

This resplendent overture combines brilliant coloristic effects, driving rhythms and spirited melodies to build strong outer sections that flank a beautiful *cantabile* central theme. The opening bursts with the exuberance of a celebration, bringing together swirls of woodwind and percussion sound against crisp, syncopated brass statements. In this music, the listener may even be reminded of another well known work by Nelson, *Rocky Point Holiday*. By stages, the music moves through an entertaining clarinet duet, and a rich, waltzlike section, until finally resolving itself with the poetic middle section that is subtitled, *Nightsong*.

The *Nightsong* is drawn from a simple and beautiful melody. Though it is tender, it also has the breadth to become an expansive statement that draws together the entire ensemble. As a soprano vocalise, its phrases are made even more haunting and beautiful.

Even as the punctuated rhythms of the opening section returns, the *Nightsong* is woven into the musical fabric once again as the music builds to an ecstatic close. Through both the orchestration and the compositional means of augmentation, the once intimate statement is finally made "larger than life" as the music proclaims a jubilant climax.

The Alcotts — **Charles Ives**

One of the most original of American composers, Charles Ives has finally come to be acknowledged as an important innovative voice in the music of the early twentieth century. His affection for implanting veiled quotations, an inflection of a sturdy air of Americana, and very often, irresistable humor, is held by many to be among his most charming attributes as a composer. However attractive these qualities may be, his craft as a composer is also notable. In fact, Ives employed such advanced techniques as polytonality, atonality, polyrhythmic relationships and aleatoric constructions in advance of many of his European counterparts.

Originally written as the third movement of the *Piano Sonata No. 2 "Concord, Mass. 1840-60,"* this movement begins with a direct and placid beauty that the listener may react to as if hearing an old familiar hymn. Still there is more at play, as even here in the opening figures Ives entwines a sublte statement of a motive that will govern the work. Eventually the motive is cast as a stern and fateful quotation of the principal motive of Beethoven's *Fifth Symphony* intervening like musical spires of granite. Past this, a set of sentimental duets are questioned with yet another motive of fate. Finally, after sinewy counterpoint again lifts up a towering mass of sound, the Beethoven quote again emerges as if to prevail. At last though, it resigns, to close with a short, but lovely reminder of an earlier melody.

Ives in his *Essays Before a Sontata* supplies the best point to consider for those who come to this work; "Beauty in music is too often confused with something that lets the ears lie back in an easy chair." In fact, there is not much chance of this, as Ives was an expert at engaging the listener on his own terms.

Paris Sketches — **Martin Ellerby**

Written in 1994 as a commission sanctioned by the British Association of Symphonic Bands and Wind Ensembles, *Paris Sketches* is Ellerby's tribute to a city that has a rich legacy of enchanting and at times provocative music. The following is the composer's own description of the work:

Paris Sketches, continued

Paris Sketches, continued

Saint-Germain-des-Prés, the Latin Quarter famous for artistic associations and bohemian lifestyle. This is a dawn tableau haunted by the shade of Ravel: the city awakens with the ever-present sense of morning bells.

Pigalle: the Soho of Paris. This is a burlesque with scenes cast in the mould of a balletic scherzo-humorous in a kind of 'Stravinsky-meets-Prokofiev' way. It's episodic, but everything is based on the harmonic figuration of the opening. The bells here are car horns and police sirens!

Père Lachaise. This is the city's largest cemetery, the final resting place of many a celebrity who once walked the streets. The spirit of Satie's *"Gymnopedies'* - themselves a tribute to a still more distant past- is affectionately evoked before what is in effect the work's slow movement concludes with a quotation of the *'Dies Irae'*. The mood is one of softness and delicacy, which I have attempted to match with more transparent orchestrations. The bells are gentle, nostalgic, wistful.

Les Halles. A fast, bustling finale; the bells triumphant and celebratory. Le Halles is (are?) in the old market area, a Parisian Covent Garden, and, like Pigalle, this is a series of related but contrasting episodes. Its climax quotes from Berlioz's *'Te Deum'* which was first performed in 1855 at the church of St. Eustache- actually in the district material proper, and the work ends with a backward glance at the first movement before closing with the final bars of the Berlioz *'Te Deum'*.

Les Couleurs Fauves **Karel Husa**

Shortly after the turn of the twentieth century a group of artists led by Henri Matisse astonished the art world with bold paintings of brilliant color and intense brush strokes. These works defied tradition through their focus on pure color, shocking both the public and art critics alike. One critic, on viewing a 1905 Parisian show, referred to these artists as 'Les Fauves' or the 'Wild Beasts.' Though intended as a sarcastic label, the name remained attached to the movement.

In Husa's work, a musical vividness is brought to the surface through two contrasting movements; *Persistent Bells* and *Ritual Dance Masks.* Not unlike the fauvist counterpart in painting, the musical color is liberated from a single thematic statement in the first movement, and a small motivic statement in the second movement.

The first movement is remarkable for its poetic tension. Though drenched in chromatic coloration, it is grounded in tonality that is clearly heard in its melodies and felt in its harmonies. The second movement is divided into two large sections, the first part deriving its motion form canonic treatment of the rhythmic theme and the second pitting a writhing melody against the well known rhythmic ostinato taken from Gustav Holst's *Mars' from the Planets.*

Professor Husa has been a long time friend of the University of Louisville School of Music. His music has received many distinguished awards including both the Grawemeyer Award and a Pulitzer prize. His works have had thousands of performances throughout the world. During the first week of November, 1998, he will be the featured guest composer at the University of Louisville New Music Festival.

Dance of the Jesters **Peter Ilyich Tchaikovsky**

"I am a *Russian, Russian, Russian,* to the marrow of my bones," proclaimed Tchaikovsky in a letter to Nadezhda von Meck. Of that there is no doubt, as one hears the folk dance and nationalist inclinations in *The Dance of the Jesters* from the ballet *The Snow Maidens.* Bold, rousing, and playful lines abound in this short work that radiates excitement.

University Libraries
First Annual High Tea
October 2, 1998
Ekstrom Library

In gratitude to the staffs of the
University Libraries
Information Technologies
University Administration
Members of the University Faculty

MENU

Currant Scones

Finger Sandwiches

Tarts

Cookies

Tea

Coffee

ENTERTAINMENT

George McWhorter

Curator, Edgar Rice Burroughs Collection

University of Louisville
School of Music

presents

Concert Band
and
Percussion Ensemble

ERIC BECHER, GREG BYRNE, *Directors*
Greg Byrne, *Marimba soloist*

North Recital Hall
Sunday Evening
October 4, 1998
7:30 P.M.

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University of Louisville Percussion Ensemble
Greg Byrne, *Director*

Presto — James Rago

Suite for Solo Drum Set and Percussion Ensemble — David Mancini
Quinn Blandford, *soloist*

University of Louisville THR33

Drawings — Sydney Hodkinson
I. Mad Scene
II. Devil's Dance
The short vocal text used: "All ye who enter here do so at the risk of your very life" is extracted from the writings of the English novelist E.M. Forster.

Intermission

Concert Band
Eric Becher, *Director*

Crystals — Thomas C. Duffy
Dark Ice
Underwater Rubies
Cynanide
Monolith

Concerto for Marimba and Wind Ensemble — Ney Rosauro
4th Movement Despedida (Farewell) — composed 1992
Pro Percussao (GEMA)
Greg Byrne, Soloist

As Summer Was Just Beginning — Larry Daehn

Suite Francaise — Darius Milhaud
Normandie
Bretagne
Ile de France
Alsace-Lorraine
Provence

Personnel

Percussion Ensemble
Scott Baldwin
Scott Brawner
Jason Gregory
Aaron Hanka
Matt Schaffner
Benji Simmons
Roderick Tooson

University of Louisville THR33
Amy Darbyshire
Chris Smith
Greg Byrne

Concert Band

Piccolo
Sarah Pershke
Flutes
Melodi Cook
Roshanda Overton
Jennifer Spalding
Maree Whittaker*
Oboe/English Horn
Michelle Cantrell*
Allison Vogelsberg
Clarinets
Misty Curry
Aprele Davis
Polly Mathews
Ann Vickers
Alicia Wettig
Evelyn Wu*
Jessica Young
Bassoon
Luke Hall

Saxophones
Joe Bowers (Alto)
Ben Gritton (Tenor)
Josh Topass* (Alto)
Deon Wade (Bari)
Horns
Mark Casper
Jacquie Grammer
Jody Hurt*
Eduardo Newman
Trumpets
Samantha Chaney
John McCoy
Matt Porter
Ashley Taylor*
Scott Voyles
Daniel Wallin
Jackie Wead

Trombones
Josh Brown*
Charley Hunt
Mark Kersting
Brad Thompson
Steven Ward
Euphonium
Robert Sears
Tubas
Mike Gribbin
Brad Parrish
Marc Richardson
Kyle Senamontry
Percussion
Misty Davis
Aaron Hanka*
Adam Levowitz
Roderick Tooson

*Principal
(students listed in alphabetical order)

Upcoming Events
at
The School of Music

October 9 - 7:30 P.M. - Kaleidoscope Concert* - Kentucky Center For the Arts (see office for ticket voucher)

October 10 - 8:00 P.M. - New Demensions Concert by Louisville Orchestra - North Recital Hall

October 11 - 7:30 P.M. - Ceruti Chamber Players - North Recital Hall

October 16 - 8:00 P.M. - Collegiate Chorale and University Chorus, Kent Hatteberg, *Director*, North Recital Hall

October 18 - 3:00 P.M. - Chamber Music Society* - Gilbert Kalish and Lee Luvisi, duo pianists - North Recital Hall

October 25 - 3:00 P.M. - Speed Concert Series* - Ignat Solzhenitsyn, pianist - North Recital Hall

October 29 - 8:00 P.M. - University Singers and Vocal Jazz - North Recital Hall

October 31 - 7:00 P.M. - Halloween Concert, The Symphony Orchestra, Kimcherie Lloyd, *Director* - North Recital Hall

* Admission charge

KENTUCKY CENTER CHAMBER PLAYERS

UNIVERSITY OF LOUISVILLE
SCHOOL OF MUSIC
NORTH RECITAL HALL
4 OCTOBER 1998 3:00 PM

PROGRAM

Quintet for Oboe, Three Horns and Bassoon — Ludwig van Beethoven (1770-1827)

Allegro
Adagio maestoso
Allegro

Marion Gibson, oboe — Matthew Karr, bassoon
Kenneth Albrecht, horn — Dennis Hallman, horn
Diana Morgen, horn

Amazon — Joan Tower (b. 1938)

Kathleen Karr, flute — Peter McHugh, violin
Dallas Tidwell, clarinet — Megumi Ohkubo, cello
Joanna Goldstein, piano

INTERMISSION

Six Bagatelles — Harald Genzmer (b. 1909)

Falkanlied: Tranquillo
Der Ackermann: Moderato
Capriccio: Leggiero
Irisches Lied: Tranquillo e rubato, dolce
Perpetuum mobile: Giocoso
Finale: Presto, leggiero

Megumi Ohkubo, cello — Sidney King, bass

Capriccio Espagnol — Nikolay Rimsky-Korsakov (1844-1908) arr. Easley Blackwood

Alborada: Vivo e strepitoso
Variazioni: Andante con moto
Alborada: Vivo e strepitoso
Scena e canto gitano: Allegretto
Fandango asturiano: Poco meno allegro

Kathleen Karr, flute — Kenneth Albrecht, horn — Peter McHugh, violin
Dallas Tidwell, clarinet — J. Jerome Amend, trumpet — Megumi Ohkubo,cello
Matthew Karr, bassoon — Joanna Goldstein, piano — Sidney King, bass

Please join us for a reception after the concert in the green room

Wind Quintet for oboe, three horns, and bassoon

Ludwig van Beethoven
(1770 - 1827)

This incomplete quintet can be dated about 1793 because of its strange character, which lacks the impetuosity and crude brilliance that marks Beethoven's style before 1795, and the very fact that it remained unfinished. (Beethoven left several unfinished works before reaching maturity but none later until the last year of his life.) Its curious docility, even sweetness, also suggests that it belongs in the period when he was under the tutelage of Haydn. Reconstructed in the middle of the 19th century by Willi Hess, it was published in an appendage to his collected works.

Hess created an exposition from the existing development and recapitulation of the first movement. The second movement was complete and needed no additions. The third, the dance movement, was pieced together from fragments but nothing existed of the obligatory second minuet, and Beethoven wrote down no ideas for the final movement, if indeed he intended to write a fourth. The first two movements are reasonably as Beethoven would have written them. The third, though well done in terms of style, is Hess's "minuet on themes by Beethoven."

One of the most obvious misjudgments attributable to his youth is the choice of instrumentation: oboe, bassoon, and three French horns, an ensemble never repeated by Beethoven or any other composer. The problem is not a lack of beautiful sonority, of which there is almost too much, but an incompatibility with the prevailing
ideal of chamber music of the era, that is, a combination of equal instrumental parts played by instruments equally capable of solo and accompanimental roles. The horns and the oboe just don't mix in this combination. The horns blend perfectly; in fact they obscure the individual parts when they play together and make a gorgeous, indigestible glob in the middle of the music. While the bassoon can make a fine bass with the horns, the oboe is too penetrating to enter into the sonority of the horns. Even a soft note stands out. Furthermore, any piece with three horns is going to sound Wagnerian, and one wonders, on the one hand, whether Hess, living in the Wagnerian era, might not have enhanced that tendency in a few places, and, on the other, if Beethoven would have approved of his music's sounding Wagnerian. I hope the two composers have had a few good chuckles over this quintet, wherever they are.

The first movement is an *allegro* sonata form in common time; the second an *adagio maestoso* binary in 2/4, and the third is a single *allegro* minuet.

Amazon, for flute, clarinet, violin,violoncello, and piano

Joan Tower
(b. 1938)

Joan Tower began her rise to eminence among American composers in New York in 1969 when she founded the Da Capo Chamber Players with the purpose of performing new music for chamber ensembles including her own. She served as the pianist and percussionist in the group until 1984. During these 15 years her style matured, and in later orchestral works the formative influence of chamber music can still be observed. In 1985 she was appointed Composer-in-Residence for the St. Louis Symphony by Leonard Slatkin. She turned her attention in earnest to orchestral music. Before her appointment, she had written only one orchestral composition, *Sequoia* (1981), which was performed by the Lousiville Orchestra in its 1990-91 season. Joan Tower's association with Louisville intensified when she received the Grawemeyer Award in 1990, the first woman and first American composer to be so honored. The winning composition was *Silver Ladders* of which the Louisville Orchestra's performance was warmly received by the audience in the 1989-90 season. The LO then between 1990 and 1996 performed and/or recorded six additional major works: *Island Rhythms Overture, Fanfare for the Common Woman,* and her concertos for piano, clarinet, violin, and flute.

Amazon is essentially a tone-poem. The *New Grove* article on the "symphonic tone-poem" ends disconsolately on a requiem for the genre, the editors evidently being unaware of its continuing life in chamber music. The tone-poem is a programmatic composition in one continuously- developed movement. However, the one movement will usually be divided into distinct sections. Tower's tone-poem differs in concept from the symphonic tone-poem only in the medium, a mixed quintet. The program is no more than an abstract, imaginative evocation of the somber impression created in her mind by the Amazon River. I perceive very little that is descriptive, give or take some motives that *might be* bird calls and others that *might be* watery effects. Still, I think you will find yourself reluctant to cast aside the program as being irrelevant and distracting. There is some intangible, spiritual affinity between the subject and the music in the awed, expansive quiet interrupted by sudden bursts of sound such as might be produced by exotic wildlife.

Joan Tower, as a student, based her compositions upon dodecaphony, but gradually, during the maturation of her style as a member of the Da Capo Ensemble, she developed an independent technique and manner that retain the polyphonic rigor of Schoenberg while discarding his twelve-tone system. She absorbed into her own style the melodic procedures and the sonority of Bartók. Tower's opening violin solo is close to being a two-measure condensation of a principal idea in the introduction to Bartók's Sixth String Quartet, which has indeed become a touchstone for many modern composers. But the continuation with its octave transpositions and minute variants is a fine example of Schoenberg's ideal "continous variation." There is no key established by common practice chord succession, but tonal centers are created by melodic motion. Thus the opening caresses the tone A with its upper and lower neighbors. The middle cadence similarly sounds D (measure 17) as its melodic center, and the conclusion of the first section approaches E, as its tonal center. But I would not be willing to impose a harmonic analysis upon the whole work. The quotation following demonstrates both the method of variation and of leading the ear towards tonal centers.

Amazon divides into three sections defined by textures, instrumentation, meter, and tempi, among other musical elements. The first section is marked *sostenuto* (quarter note equals a relatively slow fifty beats per minute). The violin leads the instruments throughout this section, which is played at low dynamic levels with the exception of a few sudden accents. It is has three parts, the first ending with a surprising half-cadence on a limpid B-flat major chord. The second part provides more activity for the violoncello and ends with chords against which the violin syncopates in a high register. In the third part, the violin continues its lead, introducing in a new lyric motive derived from the opening. The first section ends with a very soft duet between the violin and the violoncello.

The piano seizes control at the beginning of the second section in a faster, unnamed tempo (quarter = 84). Syncopation, rhythmic vigor. and contrasting dynamics distinguish the first part of this second section. In the second part, the quartet of string and wind instrments engage in polychoral contrasts with the piano leading to a climactic conclusion in double forte dynamics. The third part, beginning characteristically in a soft volume, but in a faster tempo (quarter = 120), sets up three layers: the pair of woodwinds, another of strings, and third, the piano, each with it own melodic and rhythmic style. Again the volume increases to a forte, but this time the contrast between soft and loud is continuous to the end.

The third and final section begins with a soft transitional period marked by brief, forte motives or fragments derived from earlier sections and particularly distinctive tones plucked inside the piano. The tempo is changed to half note equals 60, which is actually the same as the preceding section but having a broader sweep owing to the reduction of the beat to two per measure. An abrupt downward arpeggio from the piano introduces a finale resembling a very dynamic, even frenetic, gigue (basically in 12/8 notated in 4/4, a not-uncommon Baroque meter for such movements). Also like this presumed model, it is a novel, unpedantic fugue, in which the subject is highly flexible and varied. Regardless of whether it can be positively defined as such, the effect of a fugue is created by entries of the clarinet answered by the flute, then the statement by the flute answered by the strings, etc., in a fascinating, always inventive exploration of combinations of the five instruments. Motives from earlier sections again interrupt the flow of the fugue-gigue. The whole work then subsides into a quiet coda (ppp) in which snippets of the basic ideas are fleetingly heard again as if in a misty landscape.



Sechs Bagatellen für Violoncello und Kontrabass

Harald Genzmer
(b. 1909)

Genzmer is a highly respected and well-known German composer who has followed the path of Hindemith, his teacher. His reputation is much more firmly established in Germany and Europe than in the United States, where even now his music is generally unknown. His energy and genius are of an exceptional quality and quantity, allowing him to engage in a broad variety of musical activities from performing (piano and clarinet), to administration (music director of the Bavarian Academy of Fine Arts), to teaching (professor of composition in Freiburg), to composition (a lot). Early in his career he was interested in electronic music (composing a concerto for a Trautonium, an electronic instrument played by manipulating a wire against a metal bar), then in composing music for amateurs, then folk music, and, of course, mainstream concert music. He is presumably still living, having had premiers of a concerto and a collection of six Irish songs in 1997. He is 89 this year. The endurance of his creativity exceeds the fabled lifespan of Haydn.

Though I have no evidence of it, the bagatelles, composed in 1985 at the age of 76, have a charming simplicity that would be appropriate for a composition written by a grandfather for his grandchildren so that they could have duets to play together. However, since it is dedicated to Jörg Baumann and Klaus Stoll, to whom I have found no references and whose names don't sound like grandchildren, the theory is shaky. The style is identifiably post Hindemithian with its rather gaunt harmonies and supple modality. It is a suite in various modal constructs with a tonal center on G composed of settings of five folksongs and a *finale*.

I. *Falkenlied* (Song of the Hawk): *Tranquillo* in 3/4. The modal center, G, is defined by the first four measures in a distant relative of the standard subdominant cadence which resolves on the first note of the tune. It is heard three times, first presented by the violoncello, then the bass, and finally the violoncello again.

II. *Der Ackermann* (The Farmer): *moderato*, in 3/4. The tune is stated twice, first in the bass followed after a pause by the violoncello.

III. *Capriccio : Leggiero* in 2/4. A subtitle identifies the tune: "Fuchs. du hast . . ." (A fox is has something or has done something). Except for fragments used imitatively, the tune is found only in the violoncello.

IV. *Irisches Lied* (Irish Song): *Tranquillo e rubato, dolce* , in 4/4 mixed with 2/4, 3/4, and 6/8 in d minor. The melody is again taken by the violoncello, while the bass holds to consistent accompanimental figures.

V. *Perpetuum mobile* (Perpetual motion): *Giocoso* in 2/4 . The characteristic pattern of the perpetual motion is heard in the first measure in the violoncello in a Czerny-like motive. It is composed of an upward scale-segment encompassing an augmented fourth and using only whole-tones (G to C#) and a complementary downward scale (D to A-flat). That idea is expanded immediately by taking two such fourths upward and two downward. The bass then plays variants of the idea in perpetual motion while the violoncello, in contrast to this rather severe musical idea, cheerfully sings *Sur le pont d"Avignon."* It is a simple binary form in which the first part is repeated.

VI. *Finale.* In trio form (A-B-A), part A is set in *Presto, leggiero* tempo and in the uncommon meters, 12/8 and 18/8, which are respectively the equivalents of four and six dotted quarters per measure. It is a dynamic, rolicking binary form. Part B, *Moderato tranquillo* and mostly in 3/4, develops a "gapped scale" (a scale with skips: C - d-sharp - e - g - a-flat - b), both as part of the violoncello's lyrical line and its accompaniment. A restatement of the first part is dictated by a *da capo al fine* instruction.

Kaprichchio na ispanckiye temï (Capriccio on Spanish Themes)

Nikolay Rimsky-Korsakov
(1844-1908)

The composer himself observed that the chief virtues of his *Capriccio* were in the brilliant instrumentation and not in the music itself. The authority of the composer notwithstanding, it would seem difficult to explain its lasting popularity on the basis of its instrumentation alone. Its tunefulness and rhythmic vitality have something to do with it. The rhythmic drive of the dances, especially the "vivo e strepitoso" *Alborada* , (meaning "dawn serenade") is phenomenal. I cannot imagine that a young lady, even in Spain, could tolerate being awakened at dawn by such a serenade! And surely a neighbor would call the police by the second measure! But, alas, the tunes and dances are so infectious that the police would just as surely have danced until the end of the music before doing their duty, leaving the lady and neighbor shattered for the rest of the day. However, if the neighbor happened to be Rossini, he could handle the situation profitably .

Written for full orchestra, the serenade is at least mitigated for us by its having been transcribed for a chamber music ensemble, a boon which we owe to the well-known and accomplished composer, Easley Blackwood. The transcription is very faithful to the original and a great majority of the original solos are preserved intact. It is remarkable insofar as Blackwood has managed to convert Rimsky Korsakov's hyperactive orchestra into a piece for flute, clarinet, bassoon, horn, trumpet, piano, violin, violoncello, bass viol, and bass drum ad libitum (at press time, the decision whether to use it has not been made; its total of five strokes does not make it "cost-effective," unless someone can use a foot pedal).

The *Capriccio* is a suite: in fact it is one of the earliest revivals of the essentially Baroque form by a major composer of the suite in the late nineteenth century apart from operatic selections like the *Carmen Suite* by Bizet.

The movements are:

I. *Alborada : vivo e strepitoso* in A major and 2/4. In fact it never changes key, being written over a ceaseless pedal point on A.

II. *Variazioni: andante con moto* in F major and 3/8. Six variations on the tune which is always clearly audible. Consists primarily of a succession of instrumental solos.

III. *Alborada: vivo e strepitoso.* A variant of the first movement transposed to B-flat major with some variation.

IV. *Scena e canto gitano: allegretto* using "Arabian" modality and 6/8. The movement is harmonically a transition to A major in the last movement to which it is joined. The title translates as "Scene and Gypsy Song." The *Capriccio* , as you will recognize in this movement, was written shortly before *Scheherazade.* The style of harmony, melody, and rhythm serves to describe any exotic program at this point; however, gypsy and Moorish styles do meet in Spain.

V. *Fandango asturiano: poco meno allegro* in A major and 3/4. Asturia is a region in northern Spain. The movement is cast as a rondo in which episodes feature the Phrygian mode on E, a feature of Flamenco music. A coda reintroduces themes from the *Alborada* before hustling us off with a *presto* conclusion (and, possibly, the last drum stroke).

Program Notes By: Robert Weaver

The Kentucky Center Chamber Players gratefully acknowledge the assistance of:

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Kaleidoscope

Whitney Hall
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Friday evening, October 9, 1998
7:30 p.m.

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School of Music

presents

Kaleidoscope

Eric Becher, *Director*

Kentucky Center for the Arts
Friday Evening
October 9, 1998
7:30 P.M.

Program

Symphony No. 4 in f minor, Op. 36 — Peter Ilitch Tchaikovsky
IV. Finale: Allegro con fuoco
UofL Symphony Ochestra,
Kimcherie Lloyd, *Director*

Cloth of Silver-Threads of Blue — John La Barbera
Faculty Jazz Ensemble

I Laid Me Down to Rest and Slept — William Byrd
Early Music Ensemble
Jack Ashworth, *Director*
Jim Bates, *Conductor*

Fanfare and Images — Adam W. Gaines
Trumpet Ensemble
Michael Tunnell, *Director*

Mother, I Will Have a Husband — Thomas Vautor
Early Music Ensemble
Jack Ashworth, *Director*
Jim Bates, *Conductor*

Trombone Concerto — Henri Tomasi
Final-Tambourin
UofL Symphony Orchestra
Richard Cryder, *trombone*

A Day in the Life of A Fool — Sigman & Bonfa
arr. Paris Rutherford
Vocal Jazz Ensemble
Jerry Tolson, *Director*

Dance Espagnole — Fritz Kreisler
from "La Vida Breve" by Manuel de Falla
The McHugh Oliphant Duo
Naomi Oliphant, *piano*
Peter McHugh, *violin*

All the Things You Are — Oscar Hammerstein & Jerome Kern
arr. Ward Swingle

Cardinal Singers
Kent Hatteberg, *Conductor*

Aspen Jubilee — Ron Nelson

UofL Symphonic Band
Frederick Speck, *Director*
Edith Davis Tidwell, *soprano*

String Quartet No. 6 in F Major, Op. 96 ("American") — A. Dvořák

UofL Student String Quartet

Presto — James Rago

Percussion Ensemble
Greg Byrne, *Director*

Chanson de la Nuit — Carlos Salzedo

Ranae Nagata, *harp*

Dance of the Jesters — Peter Ilitch Tchaikovsky

UofL Symphonic Band
Frederick Speck, *Director*

Chili Con Carne — Anders Edenroth

Vocal Jazz Ensemble
Jerry Tolson, *Director*

Cascades Rag — Scott Joplin

Tuba/Euphonium Ensemble
John Jones, *Director*

Rytmus — Ivan Hrušovský

Collegiate Chorale
Kent Hatteberg, *Conductor*

Everything From A to YYZ — Greg Byrne

UofL Drum Line
Greg Byrne, *Director*

Water Night — Eric Whitacre

Collegiate Chorale
Kent Hatteberg, *Conductor*

Walk On The Wild Side — Elmer Bernstein
arr. J. La Barbera

Jazz Ensemble I
John LaBarbera, *Director*

Quisiera — Roberto Valera

Collegiate Chorale
Kent Hatteberg, *Conductor*

Fanfare (17th c.) — Anon

Michael Tunnell, *trumpet*
Jennifer McCord, *trumpet*

Prelude No. 5 — Frank Martin

Chunli Xu, *piano*

Entry Cadence

At the Post — F.Speck

Fight! UofL!

Exit Cadence

Cardinal Marching Band
Ryan Carter, Cary Waldrup, *Drum Majors*
Eric Becher, *Director*

Louisville Orchestra
New Dimensions Concert
Saturday, October 10
8:00 pm
North Recital Hall

Pre-concert lecture
by composer
Michael Daugherty
7:15
Bird Recital Hall

Program
David Dzubay, Symphony no. 1
Michael Daugherty, *Metropolis Symphony*

This Louisville Orchestra concert will feature two recent symphonies by prominent younger American composers. The first work is an extended elegy; the second an exploration of pop culture, giving the listener an interesting look at two very different sides of contemporary American music.

First on the program is David Dzubay's Symphony #1, co-commissioned by the Louisville Orchestra and a consortium of other orchestras. Dzubay, a professor of composition at Indiana University, wrote the symphony in memory of several of the music teachers he studied with in his youth.

After intermission, the orchestra will play Michael Daugherty's *Metropolis Symphony*. Daugherty, who teaches at the University of Michigan, finds inspiration for much of his music in popular culture, including such icons as Elvis Presley (*Dead Elvis*, *Elvis Everywhere*), Jackie Kennedy Onassis (*Jackie O—A Chamber Opera in Two Acts*), and Superman, the subject of his *Metropolis Symphony*. The symphony has five moments, which touch on various aspects of the Superman pop-legend: Lex; Krypton; MXYZPTLK; Oh Lois!; and Red Cape Tango.

The orchestra will be conducted by LO Associate Conductor Robert Franz.

Free tickets to the first 150 students and faculty members who sign up in advance in the Music Office.

Otherwise tickets are $12.00 for adults and $6.00 for students. Free tickets will not be available at the door; you must sign up by Friday, October 9.

Composer David Dzubay will give a talk about his Symphony No. 1 on Wednesday, October 7 at 4:00 pm in Room 263. Free and open the public.

University of Louisville
School of Music

presents

Bird Recital Hall
Saturday Afternoon
October 10, 1998
1:00 P.M.

Preparatory Recital

Sonatina Op. 55 No. 1 — F. Kuhlau (1786-1832)
Allegro
Young Choi, *piano* (Cherrix)

Sonatina Op. 49 No. 2 — L.V. Beethoven (1770-1827)
Allegro ma non troppo
Grace Choi, *piano* (Cherrix)

Elégie — Gabriel Fauré (1830-1914)
Sarah Elisabeth Hermann, *cello* (Chappars)
Mary Britton, *piano*
Graduation Piece Book 8

Cat and The Mouse — A. Copland (1900-1990)
Amy Britton, *piano* (Cherrix)

Tocatta — F. Poulenc (1899-1963)
Joon Choi, *piano* (Cherrix)

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University of Louisville
School of Music

presents

Ceruti Chamber Players

Ernest Gross, *clarinet*
Grace Baugh-Bennett, *piano*
Trevor Johnson, *oboe*
Melinda Odle, *viola*

North Recital Hall
SundayEvening,
October 11, 1998
7:30 P.M.

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PROGRAM

Suite (1940) — Randall Thompson (1899-1984)

Gaio
Adagio assai
Allegro
Lento religioso
Grave-Allegretto

Trevor Johnson, *oboe*
Ernest Gross, *clarinet*
Melinda Odle, *viola*

Deux Rapsodies (1905) — Charles Martin Loeffler (1861-1935)

L'Étang
La Cornemuse

Trevor Johnson, *oboe*
Melinda Odle, *viola*
Grace Baugh-Bennett, *piano*

Duo Concertant in E-flat Major, Op. 48 — Carl Maria von Weber (1786-1826)

Allegro con fuoco
Andante con moto
Rondo. Allegro

Ernest Gross, *clarinet*
Grace Baugh-Bennett, *piano*

1998-1999 marks the **Ceruti Chamber Players'** thirteenth season. The Louisville-based ensemble was one of two United States ensembles selected to participate in the First Osaka (Japan) International Chamber Music Festa during April 1993. The critically acclaimed Ceruti Chamber Players have performed on the Vespers Concert Series at Musikfest Bethlehem (Pennsylvania), three times on the Musica da Camera Series at the Piccolo Spoleto Festival in Charleston, South Carolina, where their performances were recorded by WSCI-FM to be broadcast on South Carolina Public Radio, the Midwest Composers Forum at the Indiana State University Contemporary Music Festival in Terre Haute, Indiana, and three times on The Louisville Orchestra's New Dimensions Series. In October 1995 principal players Cheri Lyon Kelley, Ernest Gross, and Grace Baugh-Bennett performed the world premiere of Frederick Speck's *Postcards for Ilse* (written for the Ceruti Chamber Players) at the Kentucky Music Teachers Association state convention in Lexington, Kentucky, a work they subsequently recorded for release on a CD of works by University of Louisville composition faculty. The ensemble performed several works at the 1994 University of Louisville New Music Festival and Society of Composers, Inc. Region V conference, including the Louisville premiere of James Chaudoir's *Quartet for Violin, Clarinet, Cello, and Piano*, which the ensemble has also recorded for release on Capstone Records. Ms. Kelley, Mr. Gross, and Ms. Baugh-Bennett performed Karel Husa's *Sonata a Tre for Violin, Clarinet, and Piano* as part of the 1993 University of Louisville Grawemeyer Award for Composition Lecture presented by Dr. Husa, a performance subsequently broadcast on Kentucky Educational Television. The ensemble served as artists-in-residence at Bellarmine College for four seasons and performed on the former live broadcast recital series *WFPK Live!* Their performances have also aired on the former *Louisville in Concert* series on WFPK-FM and the *University of Louisville Concert Hour* on WUOL-FM.

Ernest Gross, Ceruti's principal clarinet, received his Bachelors in Clarinet Performance from Baylor University (Texas). In his senior year he won the College Woodwind-Brass Division of the Midland-Odessa International Music Competition. He then won a Concerto Competition in Graz, Austria, and recorded for the Austrian Radio. After studying in Vienna, Austria, Mr. Gross returned for his Masters in Clarinet Performance from Boston University. His teachers include members of the Boston Symphony, Vienna Philharmonic, New York Philharmonic, Cleveland Orchestra, Philadelphia Orchestra, and Chicago Symphony. While in New England, he performed with many area organizations, most notably the Springfield (Mass.) Symphony and New Haven (Ct.) Symphony as well as L'Ensemble, a professional chamber group based in New York. In 1982 he won the Bass Clarinet position in the Louisville Orchestra. Mr. Gross also teaches clarinet at Bellarmine College and Indiana University Southeast.

Pianist **Grace Baugh-Bennett** maintains a busy career as a soloist and collaborative pianist. She holds the Bachelor of Music and Master of Music degrees in piano performance from the University of Louisville School of Music. Her principal teachers include Nina Svetlanova, Lee Luvisi, and Doris Owen Bickel. Ms. Baugh-Bennett's solo performances include appearances with the Louisville Ballet and The Louisville Orchestra, a recital as convention artist for the 1992 Kentucky Federation of Music Clubs State Convention, and recitals for Special Audiences, Inc., in Atlanta, Georgia. Ms. Baugh-Bennett has performed on the Louisville Orchestra's *New Dimensions* series, the radio recital series *WFPK Live!*, and Participant's Recitals with baritone Lynn Thompson at the Festival of American Art Song in Boulder, Colorado, and the Cleveland Art Song Festival in Cleveland, Ohio. Ms. Baugh-Bennett serves as pianist for the Louisville Orchestra, principal pianist of the Ceruti Chamber Players, and pianist/artistic co-director of Ars Vocalis. She teaches piano at the University of Louisville School of Music and Indiana University Southeast. She serves on the Board of Judges for the National Guild of Piano Teachers Auditions in addition to adjudicating regional piano festivals and competitions.

Trevor Johnson is in his fourth year as Assistant Principal Oboe in the Louisville Orchestra, where he occupies the Edgar J. Hinson III Oboe Chair. An active particpant in Louisville's musical scene, he also serves as Principal Oboe with the Louisville Bach Society and regularly performs with the Ceruti Chamber Players. He has performed as soloist with the Emerson String Quartet and the Fort Dodge (IA) Symphony Orchestra. Additionally, he has performed onstage at Alice Tully Hall in New York, with the Fort Lee (NJ) Chamber Music Series, and as a headlining guest artist at the 1997 OctOBOEfest convention. He has served as a faculty member of the Hartt School Community Division and Camp Encore/Coda. He spent a summer as Co-Principal Oboist of the Ohio Light Opera Orchestra. Mr. Johnson earned the Master of Music degree from the Hartt School as a student of Humbert Lucarelli and the Bachelor of Music degree from the University of Iowa as a student of Mark Weiger. He is a faculty member at the University of Louisville School of Music and at Indiana University Southeast.

Violist **Melinda Odle** joined the Louisville Orchestra in 1984 and became Assistant Principal Viola in 1991. A native of Louisville, Ms. Odle received her Bachelor of Music in violin from the University of Evansville (IN). She studied viola with Isadore Tinkleman at the San Francisco Conservatory of Music and with Abraham Skernick at Bloomington, Indiana. Ms. Odle has performed in the Aspen Music Festival, the Colorado Philharmonic Orchestra, and the Orquesta Sinfonia de Mineria in Mexico City

University of Louisville
School of Music

presents the

University Chorus

Carol Christell, *Conductor*

and

Collegiate Chorale

Kent E. Hatteberg, *Conductor*

North Recital Hall
Friday Evening
October 16, 1998
8:00 P.M.

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University Chorus

Cantate Domino — Giovanni Croce (c. 1557-1609)

Saints Bound For Heaven — Traditional Hymn Tune arr. Alice Parker and Robert Shaw

Let down the bars, O Death — Samuel Barber (1910-1981)

All Ye Who Music Love — Baldassare Donato (1548-1603)

I Will Be Earth — Gwyneth Walker

Ye Followers of the Lamb — Shaker Song arr. Edwin Earle Ferguson

Collegiate Chorale

Rytmus — Ivan Hrusovsky

Psalm 117 — Greg Knauf

Abendlied — Josef Rheinberger (1839-1901)

Trois Chansons — Maurice Ravel (1875-1937)

1. Nicollette
2. Trois beaux oiseaux du Paradis

Jessica Bortz, soprano Laura Inman Coombs, alto
James H. Arnn II, tenor Edward K. Caruthers, bass

3. Ronde

Water Night — Eric Whatacre (b. 1970)

Quisiera — Roberto Valera

University Chorus

Carol Christell, *director*

Sinae Kim, *Accompanist*

Soprano

Latosha Bishop
Jarra Conley
Melanie L. Drake
Jacquelyn R. Haywood
Kathryn Herndon
Melanie Horn
Stefanie Phelps
Amanda Pressnell
Jennifer Leigh Reid
Alysia Turney
Sarah C. Yeager

Alto

Heather Bunch
Misty Curry
Kim Gaslin
Antonia Heinen
Tessa A. Hoerner
Kyung-Hee Kim
Tristan Kopelke
Laura E. Landenwich
Cathy Mattingly
Amber Stepro
Kimberly Stepro
Elizabeth Turner
Sherry Wurth

Tenor

Jason Flannery
David Golightly
Sean McKinley

Bass

Daniel Behringer
Sean Clevenger
Tim Denton
Paul N. Doroshevich
J. Robert Heilman
Jay Hill
Alan Lewis
Patrick Metzroth
Ruben Pavlov
Bill Phillips
Adam Smith

December 3 - 10:30 A.M., December 4 - 8:00 P.M. - Collegiate Chorale, University Chorus, Oratorio Chorus of Southern Baptist Seminary and the Louisville Orchestra present Felix Mendelssohn's **Elijah** at the Kentucky Center for the Arts.

Collegiate Chorale

Kent E. Hatteberg, *Director*

Soprano I
Jessica A. Bortz
Emily Edwards
Bethany A. Eschenbach
Jennifer Gossman
Patricia Rowell
Katie Wippermann

Soprano II
Eunsun Choi
Shabnam Cyrus
Tiffany Hurst
Amy Lee Parker
Lauren Zurlage

Tenor I
James H. Arnn II*
Jonathan Cornell
Joshua Graf

Tenor II
David Ballena
Dan Box
Scott Carroll
Jody Hurt
Jason Kees
Michael Ramsey
Justin Romney

Alto I
Laura Inman Coombs
Jennifer Heller
Elizabeth W. Hickerson
Elizabeth A. Miller
Katie Stern
Kristen Thompson
Casey Tindle

Alto II
Sarah J. Coots
Kimberly Jackson Hamilton*
Michell King
Jennifer Renner

Baritone
Edward Brown
Edward K. Caruthers
Ryan T. Connell
Jamie Costanzo
Ryan Marsh
Patrick P. McHugh
Chad Sloan

Bass
Patrick Graves
J. Daniel Jenkins
Jonathan Miller

**Graduate Assistants*

Upcoming Chorale Event

November 6 - 7:30 P.M. - New Music Festival - Collegiate Chorale and Symphony Orchestra



CHAMBER
MUSIC
SOCIETY
of Louisville

Opening Concert
61st Season
1998-99

GILBERT KALISH, LEE LUVISI

Piano

RICHARD FITZ, GORDON GOTTLIEB

Percussion

North Recital Hall
University of Louisville School of Music
Sunday, October 18, 1998
3:00 P.M.

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Special Acknowledgment

The Chamber Music Society gives special thanks to those people who made contributions in memory of Noris Birn

The Chamber Music Series is dedicated to the memory of

Miriam Weis

(1921-1976)

These concerts are a tribute both to the music community... young and old, professional and amateur...which received her loving attention, and to this special music which she treasured.

Acknowledgments

The Chamber Music Society of Louisville is supported by the generosity of numerous individuals and organizations who join in its purpose of presenting performances of the world's best chamber music by its most revered artists.

The Board of Trustees thanks all who contribute to this effort and who help bring beautiful music to us all:

Society Sustainers, Benefactors, Patrons and donors
The Miriam Weis Endowment
National Endowment for the Arts
University of Louisville School of Music



The audience is invited to meet the artists following today's concert in the Green Room behind the stage area.

Program

Sonata for Two Pianos in D Major, K. 448 (1781) — Mozart (1756-1791)

Allegro con spirito
Andante
Molto allegro

Variations on a Theme by Joseph Haydn, Op. 56b for Two Pianos (1873) — Brahms (1833-1897)

Thema: Chorale St. Antoni
Variation 1: Andante con moto
Variation 2: Vivace
Variation 3: Con moto
Variation 4: Andante
Variation 5: Poco presto
Variation 6: Vivace
Variation 7: Grazioso
Variation 8: Poco presto
Finale: Andante

Intermission

Grand Rondo in A Major, D. 951, for Piano Four Hands (1828) — Schubert (1797-1828)

Sonata for Two Pianos and Percussion (1937)* — Bartók (1881-1945)

Assai lento; Allegro molto
Lento, ma non troppo
Allegro non troppo

**performance as recorded in February 1993 by Delos International (DE 3151) for The Chamber Music Society of Lincoln Center*

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University of Louisville
School of Music
presents

North Recital Hall
Tuesday Evening
October 20, 1998
8:00P.M.

Jazz Ensemble Recital
Mike Tracy, *Director*
Jerry Tolson, *Director*

J.J. Johnson Combo
Mike Tracy, *Director*

Extempore	Clifford Jordan (b. 1931)
Rise To The Occasion	James Williams (b1951)

Jazz Ensemble II
Jerry Tolson, *Director*

On A Clear Day	Alan Jay Lerner (b. 1918) Burton Lane (b. 1912) arr by David Metzger (ca. 1952)
More or Less	Kris Berg (ca. 1968)
Fried Buzzard	Lou Donaldson (b. 1926)
Edward H.	Jim McGrath
Cut and Paste	Doug Beach (b. 1952)

J.J. Johnson Combo Personnel

Dwight Wiest, *alto sax*
Ochion Jewell, *tenor sax*
Steve Presley, *piano*
Daniel Behringer, *guitar*
Kyle Kegerreis, *bass*
Quinn Blandford, *drums*

Jazz Ensemble II Personnel

Saxophones
Charles Pearsall, *alto*, Elizabethtown
Jason Higgins, *alto*, Louisville
Phillip Sisto, *alto*, Paducah
Robert Van Leer, *tenor*, Madisonville
Justin Cook, *tenor*, Elizabethtown
Joe Bowers, *baritone*, Princeton

Trombones
Jeffrey "Chip" Anderson, Winchester
Joshua Brown, Cecilia
Bill McCord, Flemingsburg
Steven Ward, Richmond

Trumpets
Samantha Chaney, Memphis, TN
Janson Hughes, Campbellsville
Jonathon Underwood, Campbellsville
Daniel Wallin, Franklin

Rhythm
Jody Wade, *piano*, Louisville
Ed LaBarbera, *bass*, Lanesville, IN
Joseph Burchett, *guitar*, Stambaugh
Quinn Blandford, *drums*, Frankfort

University of Louisville
School of Music

presents

North Recital Hall
Thursday Afternoon
October 22, 1998
3:00 P.M.

Convocation

Praeludium et Fuga in A Minor, BWV 543 — J. S. Bach (1685-1750)

John Edward Cantrell, *organ* (Dickinson, 504)

Quartetto K. 285a — W. A. Mozart (1756-1791)
Andante
Tempo di menuetto

Bonnie Doyle, *flute* (Karr, 203)
Lakshmi Ananthakrishnan, *violin*
John Cissell, *viola* Dana Pierce, *cello*

Concerto for Trumpet — Vincenzo Bellini (1801-1835)
Allegro
Andante
Allegro

Adam Gaines, *trumpet* (Tunnell, 403)
John Cantrell, *piano*

Fanfair and Images — Adam W. Gaines (b. 1975)

UofL Trumpet Ensemble (Tunnell, 119)

Adam Gaines, Andy Geerts, Elisha Hayes,
Janson Hughes, Jennifer McCord, John McCoy,
Geoff McBride, Matt Porter, Ashley Taylor,
Jonathan Underwood, Scott Voyles

Quintet No. 1

I. Moderato
II. Adagio non troppo lento
III. Allegro Moderato

Victor Ewald
arr. David R. Thomas

Brass Quintet (Oliver, 119)

Adam Gaines, Geoff McBride, *trumpets*
Matt Marshall, *horn*
Chip Anderson, Chris Moore, *tubas*

University of Louisville
School of Music

presents

North Recital Hall
Thursday Evening
October 22, 1998
8:00 P.M.

Faculty Chamber Artists Concert
Featuring
Faculty and Student Chamber Artists

Program

Fanfare for a New Theatre (1964) — Igor Stravinsky (1882-1971)

Michael Tunnell, *trumpet*
Jennifer McCord, *trumpet*

Fanfare for St. Edmunsbury — Benjamin Britten (1913-1976)

J. Jerome Amend, Michael Tunnell,
Jennifer McCord, *trumpets*

Skim (1992) — Rodney Waschka II

Clarinetists:
T.J. Allgeier, Heather Bunch, Misty Curry,
Kristen Drown, Kate Gaines, Hollie Lindsey,
Laura Markey, Devon Miller, Amie Schuler,
Raphael Starr, Ann Vickers, Alicia Wettig,
Evelyn Wu, Jessica Young, Dallas Tidwell

Sonata in D — Petronio Franceschini (1913-1976)

J. Jerome Amend, Michael Tunnell, *trumpets*
Meme Tunnell, *piano*

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Serenade, Op. 44 — Antonin Dvorak (1841-1904)

Moderato, quasi marcia
Tempo li minuetto
Andante con moto
Allegro molto

Trevor Johnson, Barbara Keyes, *oboes*
Dallas Tidwell, T.J. Allgeier, *clarinets*
Reeccan Jemian, Kyle Cooksey, *bassoons*
Luke Hall, *contrabassoon*
Alise Oliver, Tiffany Flener, Matt Marshall, *horns*
Sena Bender, *cello* Patrick O'Rourke, *bass*
Kimcherie Lloyd, *Conductor*

University of Louisville
School of Music
presents

North Recital Hall
Sunday Evening
October 25, 1998
7:30 P.M.

Guest Artists Recital
Mark Weiger, *Oboe, English Horn*
Arthur Rowe, *piano*

Program

Sonata No. 1 (1812) — Julius Rontgen (1855-1932)
- Allegretto con sentimento
- Poco animato e grazioso
- Andante sostenuto
- Moderato

Duo Sonata in C Major (1817) — Jacques Christian Michel Widerkehr (1759-1823)
- Allegro
- Menuetto & Trio
- Adagio sans lenteur
- Allegro

Reminiscencias — Eduardo Gamboa (b. 1960)

Intermission

Duo Sonata in E minor (ca. 1817) — J.C.M. Widerkehr
- Allegro
- Menuetto & Trios I & II
- Adagio sans lenteur
- Allegro

Sonata in G minor, Op. 52 (ca. 1920) — Martin Grabert
- Allegro Moderato
- Adagio
- Allegretto

Mark Weiger is associate professor of oboe at the University of Iowa and has served previously at the University of Missouri at Kansas City. He received his degrees from the New England Conservatory of Music and the Juilliard School. He has been the principal oboist with the Albany (NY) Symphony, Empire State Institute for The Performing Arts, Ohio Opera Company, Maine Opera Orchestra, and the New Hampshire, and Vermont Symphony Orchestras, to name a few. Since his tenure at the University of Iowa, he has served as principal oboe with the Kansas City Chamber Orchestra, the South West Virginia Chamber Orchestra, and the Illinois Symphony and Chamber Orchestras. In the last ten years he has performed as a soloist in 38 states, Canada, England, Austria, France and Italy and presented two Carnegie Hall recitals.

Canadian pianist **Arthur Rowe** has been the recipient of several awards including Canada's first St. Lawrence Award in Music in 1982. Since that time, his performing career has taken him to cities across Canada, the United States, and Europe. The London Free Press stated Mr. Rowe brings "a special presence in performance....inner musicality that is heightened by a seemingly effortless technique". A native of Alberta, Rowe is a graduate of The University of Western Ontario and of Indiana University where he studied with Gyorgy Sebok. In addition to his performing activities, Mr. Rowe has held teaching positions at The University of Western Ontario and has given classes at Chautauqua and the Cleveland Institute of music. Arthur Rowe is currently a member of the faculty at The University of Victoria.

University of Louisville

School of Music

presents

OCTUBAFEST

1998

Student Soloists
And
Ensembles

GUEST ENSEMBLES

THE BRASS COMPANY

and

THE NORTH JUDSON-SAM PIERRE HIGH SCHOOL TUBA-EUPHONIUM ENSEMBLE,

Matt Hibbets, Director

North Recital Hall
Monday Evening
Octuba 26, 1998
8:00 P.M.

Trios — Anton Reicha

Andante

Allegro vivo

Mark Harting, John Dorn, John Jones, *tubas*

Sonata for Tuba and Piano — Bruce Broughton

I. Allegro Moderato

II. Andante Moderato

Chris Bettler, *tuba*

John Cantrell, *piano*

Blackbird — Paul McCartney

tran. Lars Holmgaard

John Dorn, *tuba*

Tuba Tiger Rag — Harry DeCosta

arr. Luther Henderson

Brass Quintet

DeWayne T. Venzen, Daniel Hazelton, *trumpets*

Chris Ball, *horn* Douglas M. Abercrombie, *trombone*

Chris Bettler, *tuba*

Quintet No. 1 — Victor Ewald

Allegro moderato

Brass Quintet

Adam Gaines, Geoff McBride, *trumpets*

Matt Marshall, *horn* Chip Anderson, *trombone* Chris Moore, *tuba*

Aria — Stradella

Frippery #20 — Robert Shaw

Upbeat Gospel

The Brass Company

Bryan Harbester, *trombone* Fred Williams, *horn*

Reese Land, *trumpet* John Dorn, *tuba*

Music 4 Tubas — John Stevens

I. Lively
II. Chorale - Largo
III. Rock

Tuba Quartet
Mark Harting, Chris Bettler, Brad Parrish, John Fourhman

Dances — John Stevens

Chris Moore, *tuba soloist*
Kyle Senamontry, Marc Richardson, Michael Gribbon, *tubas*

Selections to be announced

North Judson-Sam Pierre High School Ensemble
Matt Hibbets, Director

Allegro from "Eine Kleine Nachtmusik" — W.A. Mozart
trans. Albert Peoples

Quartet for Tubas — Frank Lynn Payne
Vivo

The Cascades Rag — Scott Joplin
arr. David Sabourin

UofL Tuba-Euphonium Ensemble

Elsa's Procession to the Cathedral — Richard Wagner
arr. Hibbets

The Belle of Chicago March — John Phillip Sousa
arr. Gray

Combined Ensembles

UoL Tuba-Euphonium Ensemble Personnel

Euphoniums
Fred Meyer
Megan McFaddin
Robert Sears
Nathan Brock

Tubas
Marc Richardson
Mark Harting
Chris Moore
Chris Bettler
Kyle Senamontry
Brad Parrish
Michael Gribbon
Zephaniah James
Josh Clayton
Rebecca Dorn
John Dorn

University of Louisville

School of Music

presents

Chamber Music Program

Student String Ensembles
Nella Hunkins, Director

Bird Recital Hall
Monday Evening
October 26, 1998
8:00 P.M.

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Program

Concerto for Guitar and Strings in D Major — Antonio Vivaldi

I. Largo

II. Allegro

Rachel Blanton, Robin Tubesing, *violins*

Patrick Metzroth, *guitar*

Rachel Lacer, *cello*

String Quartet Op. 96 in F Major "The American" — Anton Dvorak

I. Allegro Moderato

Lakshmi Ananthakrishnan, Maggie Rivage-Seul, *violins*

Lora Unger, *viola*

Sena Bender, *cello*

String Quartet Op. 12 in Eb Major — Felix Mendelssohn

I. Adagio non troppo - Allegro

II. Canzonetta, Allegretto

Stefany Prince, Felix Cooper, *violins*

Jason Cissell, *viola*

Dana Pierce, *cello*

Duo for Violin and Cello — Rheinhold Gliere

I. Cradle Song (Third Movement)

II. Etude (Eighth Movement)

Virgil Covington, *violin*

Tim Donaldson, *cello*

String Quartet in C Major K. 465 "The Dissonance" W.A. Mozart

I. Adagio - Allegro

II. Andante

Paola Manrique, Marie Racine, *violins*

Virgil Covington, *viola*

Sena Bender, *cello*

Concerto in D minor, Op.3 No. 11 Antonio Vivaldi

Allegro - Adagio - Allegro

The UofL Cello Choir

Sena Bender

Lisa Lies

Tim Donaldson

Katy Barr

Dana Pierce

Rachel Lacer

Tony Johnson

University of Louisville
School of Music

presents

North Recital Hall
Tuesday Evening
October 27, 1998
8:00 P.M.

Student Composer's Recital

Tango — Nathan Brock (b. 1977)

Chunli Xu, *piano*

Death — Jay Charles Batzner (b. 1974)

Text by Bill Knott

Amy Renfro, *mezzo-soprano*
Matt Marshall, *horn*

The Rains Come Wandering — Brian Herrington (b. 1976)

Text by Brian Herrington

Sena Bender, *soprano*
Brian Herrington, *piano*

Secret Addictions — David W. Carter (b. 1972)

Chris Jordan, *violin* Chris Levmer, *violin*
Mellissa Wilkerson, *viola*
Lisa Lies, *violoncello*

Half-Etched Hours — Paul N. Doroshevich (b. 1967)

I. Silver
II. Night

Paul N. Doroshevich, *speaker*
Paul N. Doroshevich, David Walker,
David Carter, Ashraf Mohamed, *guitars*

Apparitions of Southern Harmony — Brian Harrington

Quasi una Fantasia for String Quartet

Paolo Manrique, *violin* Marie Racine, *violin*
Virgil Covington, *viola* Sena Bender, *violoncello*

University of Louisville
School of Music

presents

Vocal Jazz Ensemble
Jerry Tolson, *Director*

Cardinal Singers
Kent E. Hatteberg, *Director*

North Recital Hall
Thursday Evening
October 29, 1998
8:00 P.M.

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Vocal Jazz Ensemble

Watch What Happens

Lyrics by Norman Gimbel
Music by Michel Legrand (b. 1932)
arr. by Todd Buffa

Melanie Drake, Beth Reed, *soloists*

Time After Time

Sammy Cahn (b. 1913)
Jule Styne (b. 1905)
arr. by Dave Cross

Patrick McHugh, Laura Inman Coombs,
Jennifer Gossman, *soloists*

A Day in the Life of A Fool

Lyrics by Carl Sigman (b. 1909)
Music by Luis Bonfa (b. 1922)
arr. by Paris Rutherford

Jennifer Gossman, *soloist*

Chili Con Carne

Music and Lyrics by Anders Edenroth

My Little Suede Shoes

Charlie Parker
(1920-1955)
arr. by Chris Paquin-Salerno

Blue Train

Music by John Coltrane
(1926-1967)
Lyrics by Jerry Tolson (b. 1954)
arr. by Jerry Tolson

Laura Inman Coombs, Patrick McHugh, Jennifer Gossman,
Darnell Johnson, Beth Reed, Andrew Geerts, *soloists*

Cardinal Singers

Hark All Ye Lovely Saints	Thomas Weelkes (c. 1575-1623)
April Is In My Mistress' Face	Thomas Morley (1557 or 1558-1602)
Weep, Weep, Mine Eyes	John Wilbye (1574-1638)
Now Is The Month Of Maying	Thomas Morley
Fair Phyllis I Saw	John Farmer (fl. 1591-1601)
Come Away, Sweet Love	Thomas Greaves (fl. 1604)
The Silver Swan	Orlando Gibbons (1583-1625)
To Shorten Winter's Sadness	Thomas Weelkes
Arioso	Johann Sebastian Bach (1685-1750) arr. Walter Ehret
All the Things You Are	Lyrics by Oscar Hammerstein (1846-1919) Music by Jerome Kern (1885-1945) arr. Ward Swingle

Vocal Jazz Ensemble

Jennifer Gossman, New Albany, IN
Laura Inman Coombs, Ward, AR
Eunsun Choi, Radcliff
Beth Reed, Crestwood
Nikki Stephenson, Louisville
Melanie Drake, Bremen
Andrew Geerts, Salem IN
Darnell Johnson, Louisville
Patrick McHugh, Louisville

Rhythm Section

Jody Wade, *piano*, Louisville
Dan Behringer, *guitar*, Jeffersonville, IN
Kyle Kegerreis, *bass*, Greenwood, IN
Quinn Blandford, *drums*, Frankfort

Cardinal Singers

Soprano
Jessica A. Bortz
Shabnam Cyrus
Melanie L. Drake
Bethany A. Eschenbach
Tiffany Hurst
Amy Lee Parker
Patricia Rowell
Alysia Turney
Katie Wippermann

Tenor
Scott Carroll
Joshua Graf
Justin Romney

Alto
Laura Inman Coombs
Michelle King
Elizabeth A. Miller
Jennifer Renner
Katie Stern
Casey Tindle
Lauren Zurlage

Bass
Edward K. Caruthers
Jamie Costanzo
J. Robert Heilman
Ryan Marsh
Chad Sloan
Thomas Stafford
Jeffrey Stoddard

University of Louisville
School of Music

presents

HALLOWEEN CONCERT

UofL Symphony Orchestra

Kimcherie Lloyd, *Director*

Guests of the Orchestra:
Guy Younce, Russ Dunlap,
Mark Harting, and Peter McHugh

North Recital Hall
Saturday Evening
October 31, 1998
7:00 P.M.

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Mourning Music
Guy Younce, *organ*

Securing of the Doors — Phi Mu Alpha Sinfonia
Delta Omicron

Welcome

Parade of the Orchestra

Program

The death of Ase — Edvard Grieg
from Peer Gynt Suite No. 1, Op. 46

The Invisible Conductor
University Symphony Strings

In the Hall of the Mountain-King — Edvard Grieg
from Peer Gynt Suite No. 1, Op. 46

Mark Harting, *Conductor*

Night on Bald Mountain — M. Mussorgsky
(orch. Rimsky-Korsakov)

Danse Macabre (Poem Symphonique) — Camille Saint-Saens

Peter McHugh, *violin*

March to the Scaffold — Hector Berlioz
from Symphony Fantastique

UofL Symphony Orchestra

Kimcherie Lloyd, *Orchestral Overlord*

Patrick O'Rourke, *Chief Executioner*

Toni Robinson, Joni Robinson, Rachel Lacer, *Henchpersons*

Violin I

Kristanne Harden, mistress of the un-dead

Virgil Covington

Chris Jordan

Lakshmi Ananthakrishnan

Marie Racine

Paola Manrique

Heidi Ximenes

Amy Isbell

Rachel Blanton

Stefany Prince

Violin II

Joni Robinson, henchperson

Felix Cooper

Chris Lerner

Maggie Rivage-Seul

Jamie Daniel

Robin Tubesing

Erin Yount

Brandie Bryan

Marsha Temple

Chris Chacko

Suzanne Rohrer

Viola

Toni Robinson, henchperson

Lora Unger

Melissa Wilkerson

Julia Bates

Jason Cissell

Christie Mohr

Chrissy Butler

Matt Waite

Cello

Sena Bender, warrior cellist

Lisa Lies

Tim Donaldson

Dana Pierce

Katy Barr

Robin Chappars

Rachel Lacer

Donkey-Fiddles

John Lawson, first mule

Patrick O'Rourke

Ed LaBarbera

Kyle Kegerreis

Brian Vinson

Harp

Kanae Nagata

Flute

Bonnie Doyle

Carla York

Michelle West

Clarinet

Raphael Starr

Anthony Allgeier

Kristin Drown

Ducks

Barbara Keys

Sarah Conklin

Michelle Cantrell

Bassoon

Heather Collins

Kyle Cooksey

Horn

Tiffany Flener

Scott Cooksey

Matt Marshall

Chris Ball

Edward Barzee

Crumpets

Daniel Hazelton

Kirk Donovan

Jennifer McCord

DeWayne Venzen

Trombone

Steven Page

John League

Chip Anderson

Sousas

Chris Bettler

Chris Moore

Timpani

Jason Gregory

Concussion

Scott Baldwin

Aaron Hanka

Chris Smith

University of Louisville
School of Music

presents

UofL Trombone Ensemble
Richard L. Cryder, *Director*
Assisted by Steven Page

North Recital Hall
Tuesday Evening
November 3, 1998
8:00 P.M.

Personnel

Mac Abercrombie	Mark Kersting
Chip Anderson	John League
Ward Anderson	Steven Page
Josh Brown	Derrick Reed
Randy Bullock	Brad Thompson
Charley Hunt	Steve Ward

Program to be selected from the following:

Suite for Strings — Henry Purcell
trans. by Sonny Ausman

Andante Maestoso
Tempo di Minuetto
Andantino Dolce Etenero
Allegretto giocoso
Largo
Allegro

March to the Scaffold *from* Symphony Fantastique — Hector Berlioz (1803-1869)

Smoking is not permitted in the School of Music Building. In the unlikely event of fire or other emergency, please walk - not run - to the nearest exit. The use of recording devices is strictly prohibited. Please silence electronic watches, phones, and pagers.

St. Louis Blues	W.C. Handy arr. Bill Holcombe
Just The Way You Are	Billy Joel arr. Irvin L. Wagner
Stardust	Hoagy Carmichael arr. Robert G. Hughes
At the Grave of Weber (1844)	Richard Wagner arr. Paul B. Hunt
Sunny Face	Jack Gale
Meaning of Swing	Jack Gale
Loose Lady	Jack Gale
Mellon Dance	Jack Gale
Bosco Rosco	Tommy Pederson
Body and Soul	John W. Green, Robert Sour, Edward Heyman, Frank Eyton arr. Slide Hampton
Also Sprach Zarathustra	Richard Strauss arr. Mark Kersting

new music festival, november 5-7, 1998

University of Louisville
School of Music
presents

Karel Husa

1998 Grawemeyer Winner
Visiting Guest Composer

Simon Bainbridge

1998 Grawemeyer Winner
Visitng Guest Composer

Schedule of Events

Wednesday, November 4
1:00 Symphonic Band Rehearsal
4:00 Composer's Seminar

Thursday, November 5
12:30 Orchestra Rehearsal
8:00 **Chamber Music Concert**
Reception following concert

Friday, November 6
10:00 **Lucille Caudill Little Lecture**
Karel Husa, composer
Student Convocation
11:00 Masterclass
Karel Husa, composer
Simon Bainbridge, composer
1:00 Symphonic Band Rehearsal
8:00 **Collegiate Chorale and Orchestra Concert**

Saturday, November 7
1:00 Coaching with Percussion Ens.
8:00 **Symphonic Band Concert**
Reception following concert

All events listed here are open to the public

University of Louisville
School of Music
New Music Festival
November 5-7, 1998
Schedule of Events

Wednesday, November 4, 1998

9:30-11:30	Lessons w/composition students	234
1:00-2:30	**Symphonic Band rehearsal**	**NRH**
2:30-3:30	Coaching - Deux Preludes	248
4:00	**Composer's Seminar**	**262**

Thursday, November 5, 1998

9:30-11:30	Lessons w/composition students	234
12:30-3:00	**Orchestra rehearsal**	**NRH**
8:00	**Chamber Music Concert** (Reception on stage)	**NRH**

Friday, November 6, 1998

9:00	Breakfast w/student composers	Green Room
10:00	**Lucille Cawdell Little Lecture** **Karel Husa, guest speaker**	**NRH**
11:00	**Husa/Bainbridge masterclass**	**Bird Hall**
1:00	**Symphonic Band reh.**	**NRH**
4:30	Radio Taping	Lobby
8:00	**Chorale and Orch. concert**	**NRH**

Saturday, November 7, 1998

9-12	Lessons w/ comp students	234
1:00-3:00	**Coaching with Percussion Ensemble**	**B65**
8:00	**Symphonic Band Concert** (Reception in lobby)	**NRH**

Events in bold are open to the public

To All Faculty & Staff;

Here's the schedule for this week. Please encourage your students to attend as much as they can.

KL

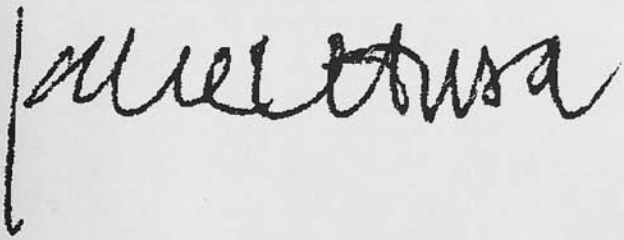
The University of Louisville
School of Music
presents a

New Music Festival
November 5-7, 1998

with

Karel Husa

Featured Composer



New Music Festival

Chamber Music Concert

featuring

Faculty Chamber Artists, Ceruti Chamber Players
Kentucky Center Chamber Players,
UofL Contemporary Players
Thursday, November 5, 1998
8:00 P.M.
North Recital Hall

Sorrow Is Almost Violet (1996) — Marc Satterwhite (b.1954)

Faculty Chamber Artists
Mike Tunnell, *trumpet* Mimi Tunnell, *piano*

Deux Preludes (1966) — Karel Husa (b. 1921)

Kentucky Center Chamber Players
Kathy Karr, *flute* Dallas Tidwell, *clarinet*
Matt Karr, *bassoon*

Octandre (1924) — Edgar Varese (1883-1965)
- Assez Lent
- Tres vif et nerveux
- Grave

Faculty Chamber Artists
Kathy Karr, *flute* Trevor Johnson, *oboe*
T.J. Allgeier, *clarinet* Rebecca Jemian, *bassoon*
Alise Oliver, *horn* Mike Tunnell, *trumpet*
Richard Cryder, *trombone* Jim Bates, *bass*
Fred Speck, *conductor*

Intermission

Black Anemones — Joseph Schwatner (b. 1943)

UofL Contemporary Players
Bonnie Doyle, *flute*
Amy Darbyshire, *piano*

Passagework for Soprano, Clarinet, and Piano (1997) — Marc Satterwhite

Faculty Chamber Artists
Edith Davis Tidwell, *soprano* Dallas Tidwell, *clarinet*
Brenda Kee, *piano*

Recollections for Woodwind Quintet and Piano (1982) — Karel Husa
- Largo
- Andante con moto
- Adagio
- Moderato
- Vivace. Moderato molto

Ceruti Chamber Players

PROGRAM NOTES

Sorrow Is Almost Violet (1996) Marc Satterwhite

Sorrow Is Almost Violet was commissioned in 1996 by Adrian Griffin, a student in my theory classes at the University of Louisville, in honor of his father Wendell, a trumpeter and music teacher, and also in honor of his trumpet teachers.

Despite the celebratory nature of the commission, Adrian specifically requested a piece that was expressive and sad. I believe I have obliged.

I found the title only after the piece was completed. This is the first time in many years I haven't had the title set before I began to write a piece. The title is the first line of a poem ("Polychrome - Topeka, 1985") by my friend Robert Nosow, a cellist and musicologist as well as a poet. As soon as I read it I knew it was perfect for the mood of the piece I had just completed.

Technically, *Sorrow Is Almost Violet* is in an arc form, with some material restated literally after its first appearance, while other material is reworked.

Marc Satterwhite

Deux Preludes (1966) Karel Husa

Two Preludes was comissioned by the Iota chapter of the Kappa Gamma Psi National Musical Fraternity. The first performance took place at the Kappa Gamma Psi Spring Concert on April 22, 1966.

In order to find new combinations of sounds on the three given instruments, registers which have not yet been much used were explored; the *Two Preludes* are thus studies of new colors.

Karel Husa

Octandre (1924) Edgar Varese

Octandre was premiered in 1924, in New York City, at a concert of the International Composers Guild. In a review of that premiere, Paul Rosencraft of the *Dial* and the *New Republic* wrote:

> "Last month, in this space, we demanded to know who was the man destined to lead the art of music onward from Stravinsky's into fresh virgin realism of sound. One answer came quickly."

The sound world of *Octandre* emerges from both Varese's sonority-driven approach to composition and the unique ensemble at hand. Varese juxtaposes soloistic timbres and colorful combinations.

Octandre is the only multi-movement work by Varese. The first movement, *Assez Lent*, is a serene exploration of mostly individual timbres. The second movement, *Tres vif et nerveux*, is animated by a jittery nervousness as Varese explores more combinations of sound. The final movement, *Grave*, recalls the opening serenity with added drama.

Brian Herrington

Passagework (1997) Marc Satterwhite
(Three Songs and a Coda on a Poem of Dan Mager)

I met Don Mager during a three-week residency at the Atlantic Center for the Arts in 1994, where he had gone to work with Richard Howard and I had gone to work with Karel Husa. I soon discovered that not only was Don a wonderful poet, but that he had a deep appreciation for, and an astounding knowledge of, contemporary music (I would be thrilled if I ever got to know half as much about poetry as Don knows about modern music). I also discovered that we shared many social and political concerns. Some collaborations were inevitable; this is the second, with more planned.

Many of my compositions relate in some way or other to the suicide of my mother in 1983. Much of Don's work has a similar serious bent. Our first collaboration, *Suffer Even the Least*, for speaking voice and double bass, deals with the plight of children around the world. This song cycle is more intimate and directly personal.

Passagework was commissioned by the Kentucky Music Teachers Association and was written for soprano Edie Davis Tidwell and clarinetist Dallas Tidwell. The music was composed in Mexico City in July and August of 1997.

Marc Satterwhite

Mid-life has a wide notoriety for its passages and transitions. As we go through it, we are generally well warned what to expect. But when, within several years, one loses his parents and parents-in-law, a transition not forseen confronts him. Besides the expected stages of grief, anger, and disorientation, a discovery occurs on a totally different level. One realizes that there is no older generation anymore to buffer him from the forward push in his life; he is the older generation. This discovery has a number of dimensions, including an almost infantile feeling of abandonment.

These four poems seek to explore the work required to make this life passage.

Dan Mager

Passagework

Don Mager

1.
At the death of our parents, the last ones gone,
we become their generation. Become them.
We look out upon a new dawn, a freedom,
where the suddenly clear air has planted us,
spaced solitary like trees along a wall
crumbling. A hawk sways across the winter sky.
It is slow and somber and gray. No one now
but us. We hold our world up. Our arms reach
as if to be lifted, to be swaddled, held,
but then fall back to our sides empty, childish,
limp and dangling. At the death of parents
we look out, the horizon a long mirror,
And a lone hawk sways across the winter sky.
At last we are free, brave in an empty world.

2.
Along the sluice below the dead lake
where years ago the dam crumbled and
water seeped out leaving tall marsh grass,
a small stream cuts a small gorge and catches
the pink sky in its stone-churned bubbles.
Vermillion fades from the horizon
behind the line of black winter trees.
A leaf chugs along on the water,
snags against a naked root, pulls loose,
and slowly starts to spin. Suddenly
the air is chill. And it's evening.
We sense that at any moment a
wafer-thin snow will start to toss wet splats
at our faces, or fill the falling
dark with a hovering blanket of light.
Instead memories - the mother - and
the father - drift through the chill, and it's
evening. Call out to the moon to light
us our way home. Evening. Suddenly
it is evening. Call. Call out. For whom...?

3.
Pictures from an album fall
from their pages. Memories
-the father- and the mother-
stumble into our faces.
The only path forward is open
where we can carry our own baggage
and lots of it. Notice how
unsure the footing has become.
A slippery slope on each
side. No markers and no maps.
Like a last moth in the chill
dawn that flits from dried blossom
to dried blossom, we move with
a just bearable lightness.
Umbilical cut, we fall
to the arms of the cosmos.
Come with me. I cannot do
this alone. I understand
how much we are strangers,
how much talking will estrange
us even more; that is not
my point. And to take my hand
or me take yours would be
to show condescension, so
let us spare each other that.
But as we walk, you tending
to all that comes across your
mind-and sight-and me tending
to my own accounts, let us
brush shoulder against shoulder
from time to time as if by
chance, so that I'm reminded
and you are reminded too, that
even as we make our way
we are-and are not-alone.
And when the footing is rough
perhaps my extended hand
will help you. We may then feel
on our palms a small warmth, in
our fingers a small embrace.

4. (Coda)
How does this happen?
We are the bulwark.
Our children look toward
us as if we could
keep eternity
far away, as if
we held the world up.
How did we get here?
Freedom so wrenching
we can scarcely bear
it. Scarcely be it.

Recollections(1982) Karel Husa

Recollections, commissioned by the New Amsterdam Ensemble for the Dutch-American Bicentennial Celebrations in 1982, was composed in Ithica, New York, during the winter of 1981-82, with pianist Walter Ponce and the New Amsterdam Ensemble at The Coolidge Auditorium of the Library of Congress in Washington, DC. This concert commemorated the Netherlands-American Bicentennial of Formal Diplomatic Relations (1782-1982).

Recollections consists of six contrasting movements, each of which explores different aspects of the sonorities and virtuoso techniques of the individual instruments, as well as the new sonorities possible with the combination of piano and winds. Some passages are indicated in a relatively free notation to allow performers a certain freedom, but, in general, the music is precisely notated.

Karel Husa

ARTISTS

Faculty Chamber Artists Series, under the direction of Dallas Tidwell, is in its third season of four concerts given by the faculty and students of the School of Music. Music from the 17th century to premieres of our own compositition faculty is presented on this series. With the additional resource of our talented student body, the Artists are able to present some of the larger chamber works which are seldom performed by any other resident ensemble, such as the Gounod's *Petite Symphony*, Dvorak's *Serenade* Op. 44, and Strauss' *Serenade*.

We are pleased to be a part of this 1998 New Music Festival and to have the opportunity to present works of Edgar Varese and our own Marc Satterwhite. The next performances by the Faculty Chamber Artists will be on November 22, 1998 and January 31, 1999.

Kentucky Center Chamber Players was founded in Louisville in 1983. The core of musicians that form the Chamber players are Kathleen Karr, *flute*; Dallas Tidwell, *clarinet*; Matthew Karr, *bassoon*; Megumi Ohkubo, *cello*; Sidney King, *bass*; and Joanna Goldstein, *piano*.

Since its inception the Kentucky Center Chamber Players has consistently won critical aclaim for its adventuresome and innovative programming. Along with playing some of the standard eighteenth and nineteenth century repertoire, this ensemble has also sought to present new and contemporary works to its audience, and has performed works by such contemporary composers as Toru Takemitsu, Karel Husa, Joan Tower, Elliot Carter, and George Crumb. In addition, the Kentucky Center Chamber Players has developed a commissioning program with the first commissions coming from David Anderson and Marc Satterwhite.

> "The Kentucky Center Chamber Players enrich the Lousiville concert life with programs built around a diverse and intriguing repertoire. Its members are obviously determined to win a wider audience for such works, which they perform with technical finesse and arresting musicality. Their concerts both nourish and entertain." William Mootz, *The Louisville Times*

Upcoming concerts by the Kentucky Center Chamber Players are February 11, 1999 and March 25, 1999.

Ceruti Chamber Players

Margaret Jamner, *flute;* Trevor Johnson, *oboe*; Ernest Gross, *clarinet*; Roger Soren, *bassoon*; Susan Carroll, *horn*; Grace Baugh-Bennett, *piano*

Since 1986 the Ceruti Chamber players have delighted Louisville audiences with programs encompassing a wide variety of musical styles and instrumentation. This critically-acclaimed ensemble was one of two U.S. ensembles selected to participate in the 1993 Osaka (Japan) International Chamber Music Festa. The Ceruti Chamber Players have also performed at Musikfest Bethlehem (Bethlehem, PA), Piccolo Spoleto Festival (Charleston, SC), Indiana State University Contemporary Music Festival (Terre Haute, IN), the Louisville Orchestra New Dimensions Series, and the 1994 New Music Festival and Society of Composers, Inc. Region V Conference at the University of Louisville. The ensemble performed the world premiere of Frederick Speck's *Postcards for Ilse*, written for the Ceruti Chamber Players, at the 1995 Kentucky Music Teachers Association State Convention (Lexington, KY). Special highlights of the ensemble's local programming have included Louisville premieres of Speck's compositions as well as works by Karel Husa, Joan Tower, Ellen Taaffe Zwilich, John Harbison, Dan Welcher, James Chaudoir, Allan Blank, and Walter Watson.

New Music Festival

Collegiate Chorale and Symphony Orchestra Concert

Friday, November 6, 1998
8:00 P.M.
North Recital Hall

Rytmus (1980)	Ivan Hrušovský (b. 1927)
Psalm 117 (1996)	Greg Knauf (b. 1972)
Bogoróditse Djévo (1990)	Arvo Pärt (b. 1935)
Solfeggio (1964/rev. 1996)	Arvo Pärt
As the Dove (1996)	Frederick Speck (b. 1955)
Water Night (1996)	Eric Whitacre (b. 1970)
Quisiera	Roberto Valera

Collegiate Chorale
Kent. E. Hatteberg, *Director*

Intermission

Pastorale for String Orchestra (1979)	Karel Husa (b. 1921)
The Trojan Women, Scenes from the ballet (1988) Prolog - Smouldering Troy Scene II: Cassandra Scene III: Andromache and Anstyanax Scene IV: Soldiers leave; lullaby Interlude: Hecabe's Lament Epilog	Karel Husa

University Symphony Orchestra
Kimcherie Lloyd, *Director*
Helen Starr and
Students of the Louisville School of Ballet
Russ Dunlap, *Narrator*

Rytmus (1980) Ivan Hrušovský

Slovak composer Ivan Hrušovský was born in Bratislava in 1927. He studied composition at the Bratislava Conservatory and at the Academy of Musical Arts, where he later became a faculty member in composition. *Rytmus* is the third work from his *Three Etudes for Chorus,* composed in 1980.

Ave Eva fons amoris	*Hail Eve, Fount of love*
tu regina venustatis.	*You, the queen of loveliness.*

Psalm 117 (1996) Greg Knauf

Greg Knauf is completing his Doctor of Musical Arts degree at the University of Miami. He holds a B.M. degree in Theory and Composition and an M.M. degree in Choral Conducting, both from the University of Miami. He conducts the Civic Chorale of Greater Miami. *Psalm 117* was composed in the winter of 1996 for the birth of his niece, Alyssa Fritz Knauf. Mr. Knauf has also written a *Gloria* and a *Dona Nobis Pacem* for chorus. He is currently working on his dissertation project, which will be a large work for chorus and orchestra.

Laudate Dominum omnes gentes;	*Praise the Lord all nations,*
Laudate eum, omnes populi.	*Praise Him all peoples.*
Laudate Dominum.	*Praise the Lord.*
Quoniam confirmata est super nos misericordia ejus,	*For great is His merciful kindness toward us;*
et veritas Domini manet in aeternum.	*And the truth of the Lord endures forever.*

Bogoróditse Djévo (1990) and **Solfeggio** (1964/rev. 1996) Arvo Pärt

Arvo Pärt was born in Paide, a small town some 50 miles inland from Tallinn, Estonia. He studied composition with Heino Eller at the Tallinn Conservatory. His first works were neoclassical in style. In the 1960s he began exploring serialism and collage techniques. After the composition of *Credo* (1968), Pärt virtually ceased composing for several years, and devoted his studies to Gregorian chant, the music of the Medieval and Renaissance periods, and the music of the Russian Orthodox Church. In 1980 he left Estonia for the West, living a year in Vienna, then moving to Berlin, where he lives today.

Over the years Pärt developed a highly personal style of composition that he calls "tintinnabuli." Paul Hillier, who has premiered many of Pärt's choral works with the Hilliard Ensemble, described *tintinnabuli* in an article in *Musical Times:*

> This word refers to the ringing of the bells, music in which the sound materials are in constant flux, though the overall image is one of stasis, of constant recognition. . . . In his music, Pärt takes the sound of the triad as a phenomenon of nature. It rings constantly through the tintinnabulation and is both the means of originating sounds and the audible result of such work. This triad has little to do with structural tonality; there is no sense of modulation, or of the tension and release normally associated with tonal harmony. It is simply the ringing out of one sound based on a central note. The music does not develop (in the usual sense of this word). It expands and contracts--in short, it breathes.

Bogoróditse Djévo was composed in 1990 for Stephen Cleobury and the King's College Choir of Cambridge. The style of composition in this brief setting of the *Ave Maria* text is reminiscent of Igor Stravinsky's chant-like works composed for the Russian Orthodox Church, such as the a cappella pieces *Ave Maria, Credo,* and *Pater Noster* and the *Mass* for chorus and wind instruments. The middle portion of *Bogoróditse Djévo* gives a hint of Pärt's *tintinnabuli* style, with its ringing triads around an A natural drone.

Bogoróditse Djévo, rádujssja,	*Hail, O Virgin, mother of God,*
Blagodátnaja Maríje Gosspód ss Tobóju;	*Mary full of grace, the Lord is with thee.*
Blagosslovjéna Ty v zhenákh	*Blessed art thou among women,*
i blagosslovjén plod chrjéva Tvojegó,	*and blessed is the fruit of thy womb,*
jáko Sspássa rodilá jeessí dush náshikh.	*for thou hast borne the Saviour of our souls.*

Solfeggio was conceived in 1964 and revised in 1996. Structurally, it is a simple reiteration of the major scale ten times on solfege syllables, but the octave transpositions and the overlapping of pitches yield a variety of sonorous tone clusters.

As the Dove (1996) Frederick Speck

Frederick Speck is Director of Bands at the University of Louisville and Associate Professor for Theory and Composition. *As the Dove* was commissioned by the Louisville Youth Concert Choir, Frank Heller III, Director. It was premiered at the 1996 Music Educators National Conference Southern Division in Nashville, TN. Based on the text and tune of "Old Graefenberg" the music speaks in light, floating textures.

Oh come, come as the light,
as Light reveal,
Oh come as fire.
Come as the dove, and spread thy wings,
The wings of peace and love.
Descend with all thy gracious power,
Oh come great Spirit, come. Amen.

Water Night (1996) Eric Whitacre

Eric Whitacre, known as a composer, conductor, and clinician, has received numerous performances of his published choral works in the United States and Canada. His composition *Cloudburst* recently won first place in the American Choral Directors Association Composers of the Future competition. *Water Night* was commissioned by the Dale Warland Singers. Mr. Whitacre writes this about *Water Night:*

> The poetry of Octavio Paz is a composer's dream. The music seems to set itself (without the usual struggle that invariably accompanies this task) and the process feels more like cleaning the oils from an ancient canvas to reveal the hidden music than composing. *Water Night* was no exception, and the tight harmonies and patient unfolding seemed to pour from the poetry from the first reading, singing its magic even after the English translation. *Water Night* is simply the natural musical expression of this beautiful poem, and is dedicated with my greatest sincerity to my friend and confidant Dr. Bruce Mayhall.

The choral writing in *Water Night* is almost entirely homophonic. At two points Whitacre breaks into as many as fourteen vocal parts, the first spanning just over three octaves, and the second creating a cluster of sound within the span of only an octave and a seventh.

Le noche de ojos de caballo
que tiemblan en la noche,
La noche de ojos de agua en el campo dormido,
está en tus ojos de caballo que tiembla,
está en tus ojos de agua secreta.

Ojos de agua de sombra,
ojos de agua de pozo,
ojos de agua de sueño.

El silencio y la soledad,
como dos pequeños animales a quienes
guía la luna,
beben en esos ojos,
beben en esas agua.

Si abres los ojos,
Se abre la noche de puertas de musgo,
Se abre el reino secreto del agua
que mana del centro de la noche.

Y si los cierras,
Un ríote
inuda por dentro,
avanza, te hare oscure:
la noche moja riberas en tu aima.

Text by Octavio Paz

Night with the eyes of a horse
that trembles in the night,
night with eyes of water in the field asleep
is in your eyes, a horse that trembles,
is in your eyes of secret water.

Eyes of shadow-water,
eyes of well-water,
eyes of dream-water.

Silence and solitude,
two little animals
moon-led,
drink in your eyes,
drink in those waters.

If you open your eyes,
night opens, doors of musk,
the secret kingdom of the water opens
flowing from the center of night.

And if you close your eyes,
a river (a silent and beautiful current)
fills you from within,
flows forward, darkens you:
night brings its wetness
to beaches in your soul.

translation by Muriel Rukeyser
(text adapted by Eric Whitacre)

Quisiera Roberto Valera

Roberto Valera is a composer and arranger from Cuba. He wrote *Quisiera* for the vocal ensemble Exaudi, a professional choir that recently won the "Grand Prix" of the 24th International Competition of Choral Music in Spain and received Achievement Level I at the 3rd Internationaler Kammerchor-Wettbewerb in Marktoberdorf. Conducted by María Felicia Pérez, Exaudi featured *Quisiera* in their performance at the 1993 World Symposium on Choral Music in Vancouver, British Columbia.

Quisiera mi prieta linda yo,
quisiera ser como arena,
pa colarme en tus ojitos bien
y en tus lágrimas bañarme.
¡habla!

I would like, oh my lovely brunette,
I would like to be like the sand,
to engulf myself thoroughly in your eyes
and bathe in your tears.
Speak!

Quisiera ser como el aire
pa jugar con tus cabellos bien
y en tus hebras en roscarme;
quiero jugar con tus cabellos,
quisiera ser como el aire cabellos.

I would like to be like the wind
and play, and play with your hair
and curl up in your locks;
I want to play with your hair,
I would like to be the wind in your hair.

Quisiera ser mar y llevarte en
mis olas tranquilas a pasear
quiero prieta bonita y rozarte,
con mil olas bien
quisiera ser el mar y rozarte;
mil veces al pasar
que mi sal saborearas.

I would like to be the sea
and carry you to stroll
in my serene waves,
I want, my lovely brunette,
to caress you with a thousand waves;
I would like to be the sea
and caress you a thousand times
And that you would taste my salt
when passing through.

Quisiera ser aire,
quisiera ser el sol,
quiero chi ri cu linda yo
quisiera ser el sol
al topar tu belleza,
quisiera ser el sol
y en un solo suspiro;
que marme en un solo suspiro. Ah!

I would like to be the wind,
I would like to be the sun,
I want chi ri cu lin da yo
I would like to be the sun
when touching your beauty;
I would like to be the sun
And burn myself in one only sigh;
In one only sigh. Ah!

Kent Hatteberg

Pastorale for String Orchestra (1971) Karel Husa

The *Pastorale* was commissioned by the American String Teachers Association and composed in 1979. Husa derived the *Pastorale* from the second movement of his *Sonatina* for piano which was composed when he was twenty two.

Karel Husa

The Trojan Women (1980, rev. 1988) Karel Husa

The Trojan Women, adapted from the ancient Greek play Euripides, was commissioned as a part of the opening festivities of the University of Louisville School of Music on the Belknap campus in 1980-81. The premiere performance was presented by the University of Louisville Symphony Orchestra and the Louisville Ballet on March 28, 1981 in the North Recital Hall. The orchestra was directed by the composer and the ballet was choreographed by Alun Jones featuring Helen Starr as Hecuba, Kurt Putzig as Talthybius, Lauren Cookson as Cassandra, Martha Connerton as Andromache, and Hannah Jones as Astyanax. In April of that same year, *The Trojan Women* was presented as part of the Louisville Ballet subscription season, this time with the Lousiville Orchestra under the baton of Akira Endo. In addition, Maestro Endo and the Louisville Orchestra recorded *The Trojan Women* for the Louisville Orchestra First Edition Label.

The story of *The Trojan Women* is not a pleasant one. The city of Troy has been utterly ravaged by the Athenians. Poseidon laments his smouldering city. Hecuba, Queen of Melos, mourns her city and the death of her son Hector. All the men of Troy are dead, except for Astyanax, the son of Andromache, daughter-in-law of Hecuba. The soldiers warn Andromache that like all the men of Troy, her son must die. The women try to protect the boy, but finally the soldiers succeed in killing him. The body of Astyanax is given to Hecuba, who rocks him and sings a lullaby to him that recalls the beauty of earlier times. The body is then taken and buried. Alone, Hecuba laments with even more despair. Finally, totally defeated, yet still strong of character, the women accept that all they have known is gone. They are led away to a life of slavery.

The music of *The Trojan Women* was inspired by Husa's memories of the destruction of a Czech village. He uses stark modalities, tetrachords, and quartertones to evoke the ancient horror of Troy and connect it to the modern horror he witnessed in his native country. This music makes an remarkably artistic statement on human bondage, suffering and the resilience of human nobility. This speaks to the influence of Husa's deep sense of involvement with his fellow beings, and further supports Dr. Anthony Iannaccone's conclusion to his article on Karel Husa in *Cross Currents*:

> "Like most great music, it transcends the ubiquitous labels of conservative and progressive. It is simply the imaginative creation of a major artist who speaks cogently and eloquently to his time and beyond."

It is with great excitement and honor that the University Symphony Orchestra, Members of the Louisville School of Ballet, Helen Starr, Russ Dunlap and I present Karel Husa's *Scenes from the Ballet The Trojan Women.* Tonight you will be told the story of *The Trojan Women*, regarded as one of the most gripping plays in world literature; you will see two dance scenes from the original ballet; and you will hear and feel the powerful music of Karel Husa's *The Trojan Women.*

Kimcherie Lloyd

Symphony Orchestra Personnel

Kimcherie Lloyd, Director
Patrick O'Rourke, Manager
Toni Robinson, Joni Robinson, Rachel Lacer, Librarians

Violin I
Kristanne Harden, concertmistress
Virgil Covington
Chris Jordan
Lakshmi Ananthakrishnan
Marie Racine
Paola Manrique
Heidi Ximenes
Amy Isbell
Rachel Blanton
Stefany Prince

Violin II
Joni Robinson, principal
Felix Cooper
Chris Lerner
Maggie Rivage-Seul
Jamie Daniel
Robin Tubesing
Erin Yount
Brandie Bryan
Marsha Temple
Chris Chacko
Suzanne Rohrer

Viola
Toni Robinson, principal
Lora Unger
Melissa Wilkerson
Julia Bates
Jason Cissell
Christie Mohr
Chrissy Butler

Cello
Sena Bender, principal
Lisa Lies
Tim Donaldson
Dana Pierce
Katy Barr
Robin Chappars
Rachel Lacer

Bass
John Lawson, principal
Patrick O'Rourke
Ed LaBarbera
Kyle Kegerreis
Brian Vinson

Harp
Amy Eklund

Flute
Bonnie Doyle
Carla York
Michelle West

Clarinet
Raphael Starr
Anthony Allgeier
Kristin Drown

Oboe
Barbara Keys
Sarah Conklin
Michelle Cantrell

Bassoon
Heather Collins
Kyle Cooksey

Horn
Tiffany Flener
Scott Cooksey
Matt Marshall
Chris Ball
Edward Barzee

Trumpet
Daniel Hazelton
Kirk Donovan

Trombone
Steven Page
John League
Chip Anderson

Tuba
Chris Moore

Timpani
Jason Gregory

Percussion
Scott Baldwin
Aaron Hanka
Chris Smith

The Louisville Ballet Personnel

Hecuba, Queen of Melos - Helen Starr
Astyanax, son of Hector & grandson of Hecuba - Shane Milburn
The Trojan Women - Students of the Louisville School of Ballet

Amanda Anderson
Natalie Childress
Cindy Heath
Jaclyn Legrande
Krystal Montero
Autumn Amarello
Morgan Grubola
Amanda Jessie
Jessica Metcalf
Amy Woods

Choreography by Alun Jones

Costume design by Lynn Moffitt

New Music Festival

The Symphonic Band

and

Chamber Ensembles

Saturday, November 7, 1998
8:00 P.M.
North Recital Hall

Three Dances (1979) — Karel Husa
1. Love
II. Death
III. War

Percussion Ensemble
Greg Byrne, *Director*

Skim (1992) — Rodney Waschka

Clarinet Ensemble
Dallas Tidwell, *Director*

Petroushskates (1980) — Joan Tower (b. 1938)

UofL Contemporary Players
Amy Darbyshire, *conductor*

Intermission

Smetana Fanfare (1984) — Karel Husa (b. 1921)

The Symphonic Band
Frederick Speck, *Director*

Les couleurs fauves (1995) — Karel Husa
I. Persistent Bells
II. Ritual Dance Masks

Program Notes

Three Dances (1979) — Karel Husa

Although the titles are simple - *Love*, *Death*, and *War*, the music should not be considered as light entertainment, but rather a sort of spiritual ceremony. All three sketches are meant to be dramatic, powerful, tragic evocation. The first, *Love*, would be close to tragic heroins such as Electra. The second, *Death*, reminisces on the "Last Hour" followed by the old type of solemn procession behind the coffin to the cemetery. *War* has no time limit - it could have happened a few thousand years ago, or it could be today's war, as man has not changed in this respect.

Greg Byrne

Petroushkates (1980) — Joan Tower

Petroushkates was written as a tribute to Igor Stravinsky. The title evokes the magical worlds of Stravinsky's *Petroushka* and Olympic figure skating. This whimsical adventure draws from an eclectic brew, including *L'Histoire du Soldate* and the *Rite of Spring*, as well as jazz inflections.

Joan Tower won the prestigious Grawemeyer Award in 1990 for her orchestral work *Silver Ladders*.

Brian Herrington

Smetana Fanfare (1984) Karel Husa

Smetana Fanfare for wind ensemble was commissioned by the San Diego State University for the 1984 Festival of Music honoring the Czech composer Bedrich Smetana. It was first performed on April 3, 1984 in San Diego by the SDSU Wind Ensemble on the occasion of the centennial celebration of Smetana's death.

This short work uses two excerpts from Smetana's poem *The Wallenstein's Camp*, completed in 1859, in Goteberg, Sweden, during his exile from Prague.

Karel Husa

Les Coulers Fauves (1995) Karel Husa

Shortly after the turn of the Twentieth Century a group of artists led by Henri Matisse astonished the art world with bold painting of brilliant color and intense brush strokes. These works defied tradition through their focus on pure color, shocking both the public and art critics alike.

In Husa's work, a musical vividness is brought to the surface through two contrasting movements: *Persistent Bells* and *Ritual Dance Masks*. Not unlike the fauvist counterpart in painting, the musical color is liberated from a single thematic statement in the first movement and a small motivic statement in the second movement.

The first movement is remarkable for its poetic tension. Though drenched in chromatic coloration, it is grounded in tonality that is clearly heard in its melodies and felt in its harmonies. The second movement is divided into two large sections, the first part deriving its motion from canonic treatment of the rhythmic theme and the second pitting a writhing melody against the well-known rhythmic ostinato taken from Gustav Holst's "Mars" from *The Planets*.

Fred Speck

UofL Symphonic Band

Frederick Speck, *Director*

Flutes/Piccolos

Bonnie Doyle+	West Point NY
Courtney Hedges	Shepherdsville
Nicole Lear	Lexington
Michelle West	Crestview Hills

Oboes/English Horn

Sarah Conklin	Murray
Barbara Keys*+	Louisville
Christine O'Rourke	Bowling Green

Clarinets

Anthony J. Allgeier+	Georgetown IN
Kristin Drown	Louisville
Kate Gaines	Sadieville
Hollie Lindsey	Louisville
Laura Markey	Florence
Devon Miller	Lexington
Amie Schuler	Louisville

Bass Clarinets/Contra Clarinets

Emily Green	Bowling Green
Jennifer Korfhage	Louisville

Bassoons

Kyle Cooksey	Louisville
Edward Caruthers	Louisville

Alto Saxophones

Phil Sisto	Paducah
Dwight Wiest*+	Salt Lake City UT

Tenor Saxophone

Justin Cook	Elizabethtown

Baritone Saxophone

Ochion Jewell	Barbourville

Horns

Edward Barzee	Elizabethtown
Scott Cooksey	Louisville
Tiffany Flener+	Fairdale
Matt Marshall	Fort Mitchell
Christopher Ball	Lexington

Trumpets

Kirk Donovan	Evansville IN
Daniel Hazelton	Lexington
Roger Levering	Lexington
Geoff McBride	Burlington
Chris Scott*	Chester WV
DeWayne T. Venzen+	St. Thomas Virgin Islands

Trombones

Ward Anderson	Lakeside Park
John League	Frankfort
Bill McCord	Flemingsburg
Steven Page*+	Murray

Bass Trombone

Chip Anderson	Winchester

Euphoniums

Megan McFaddin	Louisville
Fred Meyer+	Springfield OR

Tuba

Chris Bettler	Richmond
Mark Harting**+	Indianapolis IN
Chris Moore	Berea

Percussion

Scott Baldwin	Louisville
Amy Darbyshire**	Louisville
Jason Gregory	Louisville
Matt Schaffner	Louisville
Chris Smith*+	Georgetown IN

Double Bass

John Lawson	Evansville IN

Piano

Amy Darbyshire**	Louisville

\+ principal
* graduate student
** graduate teaching assistant, University Bands

(Players are listed in alphabetical order)

UofL Collegiate Chorale
Kent E. Hatteberg, *Director*

Soprano I
Jessica A. Bortz
Emily Edwards
Bethany A. Eschenbach
Jennifer Gossman
Patricia Rowell
Katie Wippermann

Soprano II
Eunsun Choi
Shabnam Cyrus
Tiffany Hurst
Amy Lee Parker
Lauren Zurlage

Tenor I
James H. Arnn II*
Jonathan Cornell
Joshua Graf

Tenor II
David Ballena
Dan Box
Scott Carroll
Jody Hurt
Jason Kees
Michael Ramsey
Justin Romney

Alto I
Laura Inman Coombs
Jennifer Heller
Elizabeth W. Hickerson
Elizabeth A. Miller
Katie Stern
Kristen Thompson
Casey Tindle

Alto II
Sarah J. Coots
Kimberly Jackson Hamilton*
Michelle King
Jennifer Renner

Baritone
Edward Brown
Edward K. Caruthers
Ryan T. Connell
Jamie Costanzo
Ryan Marsh
Patrick P. McHugh
Chad Sloan

Bass
J. Daniel Jenkins
Jonathan Miller

**Graduate Assistants*

UofL Contemporary Players
Amy Darbyshire, *conductor*
Bonnie Doyle, *flute* Kristanne Harden, *violin*
Anthony J. Allgeier, *clarinet* Tim Donaldson, *violoncello*
Sinae Kim, *piano*

Percussion Ensemble
Greg Byrne, *Director*
Scott Baldwin, Scott Brawner,
Jason Gregory, Aaron Hanka,
Matt Schaffner, Roderick Tooson

Clarinet Ensemble
Dallas Tidwell, *Director*
Anthony J. Allegeier, Heather Bunch,
Misty Curry, Aprele Davis, Kristin Drown,
Kate Gains, Hollie Lindsey Laura Markey,
Devon Miller, Amie Schuler, Raphael Starr,
Ann Vickers, Alicia Wettig, Evelyn Wu, Jessica Young

Special Thanks to:

Mrs. Lucille Caudill Little
Guest Composer Karel Husa
Visiting Composer Simon Bainbridge
Dr. Paul Brink
Professor Dallas Tidwell
Professor Kimcherie Lloyd
Helen Starr and The Louisville Ballet
Dean Herbert Koerselman
Andrew Adler of the Courier-Journal

New Radio Series

In a Different Key, a public radio show devoted to contemporary music, will debut Sunday, November 8, 7:00-8:00 P.M. on WUOL - 90.5 FM, and will be heard in that time slot in subsequent weeks. Hosts **Marc Satterwhite, Robert Franz, and Angela Fitzpatrick** will provide lively, informal commentary as they explore the best of today's eclectic new music scene.

The Louisville Orchestra First Edition recordings, as well as music by Grawemeyer Award-winning composers, will be featured prominently, along with music by other composers, both well and not-so-well known, from around the world.

In A Different Key is a cooperative venture of the School of Music, The Louisville Orchestra, and the Public Radio Partnership, with additional support from the Kentucky Arts Council.

The University of Louisville

School of Music

presents a

New Music Festival

November 5-7, 1998

with

Karel Husa

Featured Composer

November 5 - 8:00 P.M. Chamber Music Concert

November 6 - 8:00 P.M. Collegiate Chorale and Symphony Orchestra Concert

November 7 - 8:00 P.M. Symphonic Band and Chamber Ensembles Concert

New Music Festival

Chamber Music Concert

featuring

Faculty Chamber Artists, Ceruti Chamber Players
Kentucky Center Chamber Players,
UofL Contemporary Players
Thursday, November 5, 1998
8:00 P.M.
North Recital Hall

Sorrow Is Almost Violet (1996) — Marc Satterwhite (b.1954)

Faculty Chamber Artists
Mike Tunnell, *trumpet* Mimi Tunnell, *piano*

Deux Preludes (1966) — Karel Husa (b. 1921)

Kentucky Center Chamber Players
Kathy Karr, *flute* Dallas Tidwell, *clarinet*
Matt Karr, *bassoon*

Octandre (1924) — Edgar Varese (1883-1965)
Assez Lent
Tres vif et nerveux
Grave

Faculty Chamber Artists
Kathy Karr, *flute* Trevor Johnson, *oboe*
T.J. Allgeier, *clarinet* Rebecca Jemian, *bassoon*
Alise Oliver, *horn* Mike Tunnell, *trumpet*
Richard Cryder, *trombone* Jim Bates, *bass*
Fred Speck, *conductor*

Intermission

Black Anemones — Joseph Schwantner (b. 1943)

UofL Contemporary Players
Bonnie Doyle, *flute*
Amy Darbyshire, *piano*

Passagework for Soprano, Clarinet, and Piano (1997) — Marc Satterwhite

Faculty Chamber Artists
Edith Davis Tidwell, *soprano* Dallas Tidwell, *clarinet*
Brenda Kee, *piano*

Recollections for Woodwind Quintet and Piano (1982) — Karel Husa
Largo
Andante con moto
Adagio
Moderato
Vivace. Moderato molto

Ceruti Chamber Players

New Music Festival

Collegiate Chorale and Symphony Orchestra Concert

Friday, November 6, 1998

8:00 P.M.

North Recital Hall

Rytmus (1980) — Ivan Hrusovsky (b. 1927)

Psalm 117 (1996) — Greg Knauf (b. 1972)

Bogoróditse Djévo (1990) — Arvo Pärt (b. 1935)

Solfeggio (1964/rev. 1996) — Arvo Pärt

As the Dove (1996) — Frederick Speck (b. 1955)

Water Night (1996) — Eric Whitacre (b. 1970)

Quisiera — Roberto Valera

Collegiate Chorale
Kent. E. Hatteberg, *Director*

Intermission

Pastorale for String Orchestra (1979) — Karel Husa (b. 1921)

The Trojan Women, Scenes from the ballet (1988) — Karel Husa

Prolog - Smouldering Troy
Scene II: Cassandra
Scene III: Andromache and Anstyanax
Scene IV: Soldiers leave; lullaby
Interlude: Hecabe's Lament
Epilog

University Symphony Orchestra
Kimcherie Lloyd, *Director*
Helen Starr and
Students of the Louisville School of Ballet
Russ Dunlap, *Narrator*

New Music Festival

The Symphonic Band

and

Chamber Ensembles

Saturday, November 7, 1998
8:00 P.M.
North Recital Hall

Three Dances (1979) — Karel Husa (b. 1921)
I. Love
II. Death
III. War

Percussion Ensemble
Greg Byrne, *Director*

Skim (1992) — Rodney Waschka

Clarinet Ensemble
Dallas Tidwell, *Director*

Petroushskates (1980) — Joan Tower (b. 1938)

UofL Contemporary Players
Amy Darbyshire, *Conductor*

Intermission

Smetana Fanfare (1984) — Karel Husa

The Symphonic Band
Frederick Speck, *Director*

Les couleurs fauves (1995) — Karel Husa
I. Persistent Bells
II. Ritual Dance Masks

University of Louisville
School of Music

presents

North Recital Hall
Sunday Afternoon
November 8, 1998
3:00 P.M.

Faculty Recital
Nella Hunkins, *cello*
Grace Baugh-Bennett, *piano*

Program

Sonata Op. 5 No. 1 in F Major — L. van Beethoven (1770-1827)

Adagio Sostenuto - Allegro
Allegro vivace

Sonata Op. 65 in G minor — Frederick Chopin (1810-1849)

Allegro moderato
Allegro con brio
Largo
Finale: Allegro

Intermission

Sonata Op. 40 — D. Shostakovitch (1833-1897)

Allegro non troppo
Allegro
Largo
Allegro

Sonata for Cello and Piano — Frank Bridge (1879-1941)

Allegro ben moderato
Adagio ma non troppo - Andante con moto
Allegro molto e agitato
Allegro moderato

Audience members are invited to the Green Room after the concert to meet the performers.

University of Louisville
School of Music

presents

Suzuki Violin Recital
Students of
SHERRY L. HOFMEISTER
Florence Pilkinton, piano

North Recital Hall
Sunday Evening
November 8, 1998
5:00 P.M.

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Happy Farmer — R. Schumann (1810-1859)

McKenzie Moore

Long, Long, Ago — T.H. Bayly

Tadd Dietrich

Minuet I — J.S. Bach (1685-1750)

Kristi Choi

Song of The Wind — Folk Song

Mary Jane Booker

Twinkle, Twinkle, Little Star — Folk Song

Katherine Gruneisen

Go Tell Aunt Rhody — Folk Song

Emily Griffen

Minuet I — J.S. Bach

Sarah Gallusser

Concert in A minor
Movement I — A. Vivaldi (1676-1741)

Ashley Wolf

Gavotte — Martini

Megan Corum

Concert No. 2
Movement III — F. Seitz (1848-1918)

Winnie Ann Spitza

Gavotte — Lully

Elizabeth Massey

LaFolia — A. Corelli (1653-1713)

Alice Culen-Ellison

Sonata in F Major
Movement II — G.F. Handel (1685-1759)

Holly Palmer

Andantino — S. Suzuki (1902-1908)

Jon Wm. Jones

Sonata in D Major — G.F. Handel

Conor Curtis

Intermission

Song of Wind — Folk Song

Nicholas Renn

O' Come Little Children — Folk Song

Ellis Whitehouse

Minuet I — J.S. Bach

Aaron Schmaltz

French Folk Song — Folk Song

Aaron Sprowles

Allegretto — S. Suzuki

Dimitri Misko

Concerto No. 5 — F. Seitz
Movement III

Emily Wilcox

Bourree — J.S. Bach

Luke Davidson

Chorus — G.F. Handel

Megan Elmore

Concerto in A minor — A. Vivaldi
Movement I

Isabelle Cross

Seranade — Joshph Hayden

Betsey Benjamin

Minuet I — J.S. Bach

Rebekah Markoski

Concerto in A minor — J.S. Bach
Movement II & III

Shawn Jaeger

Sonata in E minor — J.S. Bach
Allegro

Kristin Pfieffer

I don't know about tomorrow,
What may come along the way;
I only know that music is with me,
And will help me face each day.

University of Louisville
School of Music

presents

North Recital Hall
Monday Evening
November 9, 1998
8:00 P.M.

Guest Artist Recital
Tod Kerstetter, *clarinet*
Donald Speer, *piano*

Program

Three Wishes (1992) — Michael Kallstrom (b. 1956)

Fantasy
Barcarolle
Impromptu

Break Out! (1996) — Lewis Nielson (b. 1950)

I. Back to Back
II. There must be some kinda way outta here....
III. Talk to me, Baby!
Coda: No Mercy in this Land

Intermission

Wings (1993) — Joan Tower (b. 1938)

Sonata in Eb Major, Op. 120, No. 2 — Johannes Brahms (1833-1897)

Allegro amabile
Allegro appassionato
Andante con moto-Allegro

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Clarinetist **Tod Kerstetter** is currently a member of the faculty of Wetern Kentucky University, and also serves as Principal Clarinetist of the Bowling Green Western Symphony, clarinetist with the Nashville Chamber Orchestra, clarinetist with The Western Arts Woodwind Quintet, and Second Clarinetist of the Owensboro Symphony. Dr. Kerstetter also is a regular extra with the Nashville Symphony, the Huntsville Symphony and the Evansville Philharmonic.

Dr. Kerstetter's past positions have included Principal Clarinetist with Filarmonica del Bajio of Guanajuato, Mexico, and Principal Clarinetist of the American Wind Symphony and performances with the symphony orchestras of Charleston (SC), Savannah (GA), Roanoke (VA) and Greenville (SC). His recordings include "The Voice and the Virtuoso" with the University of Georgia Contemporary Chamber Ensemble, and "Life's Work" with the Greenville jazz combo The Greg Gardner Group. In July, 1998 he recorded "Break Out!" by University of Georgia composer Lewis Nielson, which will be included on a CD of Nielson's works soon to be released.

Dr. Kerstetter's recent engagements have included performing as clarinet soloist with the Nashville Chamber Orchestra on Aaron Copland's "Concerto for Clarinet" and as bass clarinet soloist on Iannis Xenakis' "Exchange" with the University of Georgia Contemporary Chamber Ensemble. This past summer, Dr. Kerstetter, along with Dr. Jeffrey Olson of Valdosta State Unversity, gave a lecture recital on the clarinet duets of Bernhard Crusell at the International Clarinet Association's International "Clarinetfest 1998" in Columbus, Ohio.

Dr. **Donald Speer** is an Associate Professor at Western Kentucky University where he has taught group piano, piano pedagogy, and accompanying since 1991. He established the Keyboard Development Program for pre-college students at Western in 1993, and currently serves as its director. Results of his research in pedagogy have been published in the *Journal of Research in Music Education* and the *Bulletin of the Council for Research in Music Education*. Dr. Speer performs frequently as accompanist and chamber musician, and serves as an adjucator and workshop clinician throughout the region.

The Zeta Kappa Chapter of Phi Mu Alpha Sinfonia Proudly Presents

American Composers Concert

November 10, 1998

Restoration — Benji Simmons, Chad Floyd

Benji Simmons, Scott Brawner, *Percussion*

Twilight Dreams — Herbert L. Clarke

John T. McCoy, *Cornet*

Katie Stern, *Piano*

Canonic Suite — Elliott Carter

for Four Clarinets in B flat

II. Allegretto con moto

I. Deciso

Kate Gaines, Ann Vickers,

Alicia Wettig, Jessica Young, *Clarinets*

Scherzo — John Cheetham

Beale Street Blues — W.C. Handy

DeWayne T. Venzen, Daniel Hazelton, *Trumpets*

Chris Ball, *Horn*, Mac Abercrombie, *Trombone*

Chris Bettler, *Tuba*

Intermission

West Side Story Suite — Leonard Bernstein
arr. Jack Gale

Something's Coming
Maria
Tonight
One Hand, One Heart
Somewhere

Adam Gaines, Geoff McBride, *Trumpets*
Matt Marshall, *Horn*, Chip Anderson, *Trombone*
Chris Moore, *Tuba*

Hawaiian Nights — Tom Flood

Tom Flood, *Guitar*

Music for Four Tubas — John Stevens

I, II, and III

Chris Bettler, John Fourhman,
Mark Harting, Brad Parrish, *Tubas*

SŌL

Tom Flood, *Guitar and Vocals*
John Cantrell, *Keyboards*
Richard Dennison, *Bass*
Woody German, *Drums*
Adam Gaines, *Trumpet and Flugelhorn*
Raphael Starr, *Woodwinds*
Mike Smith, *Trombone*
Chris Moore, *Tuba*

University of Louisville
School of Music

presents

Bird Recital Hall
Tuesday Evening
November 10, 1998
8:00 P.M.

Jazz Combo Recital
Steve Crews, *Director*
Jerry Tolson, *Director*
Tyrone Wheeler, *Director*

"Phil Wilson" Combo
(Crews)

Gibraltar — Freddie Hubbard (b. 1938)

Sandu — Clifford Brown (1930-1956)

Jason Higgins and Joshua Toppass, *alto sax*
Mark Erwin, *piano* Kyle Kegerreis, *bass*
Aaron McKee, *drums*

"Kai Winding" Combo
(Crews)

Hope Street — Tom Harrell (b. 1946)

Crisis — Freddie Hubbard

Charles Ferris and Jim Straub, *trumpet*
Robert Van Leer, *tenor sax* Ed LaBarbera, *bass*
William Key, *piano* Aaron McKee, *drums*

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"Steve Turre" Combo
(Wheeler)

Buzzy	Charlie Parker (1920-1955)
Summer in Central Park	Horace Silver (b. 1928)

Ben Gritton, *tenor sax* Justin Cook, *tenor sax*
Roger Levering , *trumpet* Mac Abercrombie, *trombone*
Daniel Behringer, *guitar* Ed La Barbera, *bass*
Quinn Blandford, *drums*

"Bill Watrous" Combo
(Tolson)

If I Should Lose You	Leo Robin Ralph Rainger
Equinox	John Coltrane (1926-1967)

Charles Ferris, *trumpet* Ochion Jewell, *tenor sax*
Aaron Kinman, *piano* Kyle Kegerries, *bass*
Quinn Blandford, *drums*

University of Louisville
School of Music
presents

Bird Recital Hall
Wednesday Afternoon
November 11, 1998
3:00 P.M.

Woodwind Ensemble Concert
Coaches: Kathleen Karr
Rebecca Jemian
Dallas Tidwell

Program

"Ein Machen odre Meibchen" from Die Zauberflote — W.A. Mozart (1756-1791)

Michelle West, Jennifer Spalding, *flutes*

Variations in F on theme of I. J. Pleyel — Franz Vincent Krommer

Hollie Lindsey, Misty Curry
Aprele Davis, *clarinets*

Flute Duet, Op. 39 Movement III — F. Kuhlau (1786-1833)

Melodi Cook, Maree Whittaker, *flutes*

String Quartet in a, Op. 41 No. 2 — Robert Schumann (1810-1856)

II. Scherzo — arr. Larry Teal

Josh Toppass, Joe Bowers, *alto saxophones*
Ben Gritton, *tenor saxophone*
Deon Wade, *baritone saxophone*

Grand Quartet in E, Op. 103 — F. Kuhlau (1786-1832)

Andante Maestoso

Sarah Pershke, Roshanda Overton,
Nicole Lear, Courtney Hedges, *flutes*

Antiche Danze Ungheresi
Movements I, II, III — Ferenc Farkas (b. 1905)

Nicole Lear, *flute* Michelle Cantrell, *oboe*
Laura Markey, *clarinet* Kyle Cooksey, *bassoon*
Jody Hurt, *horn*

University of Louisville
School of Music

presents

North Recital Hall
Thursday Afternoon
November 12, 1998
3:00 P.M.

Convocation

Prelude in G Major BWV 541 — J.S. Bach (1685-1750)

Brain W. Davis, *organ* (Dickinson, 304)

Widmung — Robert Schumann (1810-1856)
from "Myrthen" Op. 25 No 1

Voi, che sapete — Wolfgang Amadeus Mozart (1756-1791)
from Le Nozze Di Figaro
Jennifer Renner, mezzo soprano (Everette, 211)
Sonja Han, *piano*

Sonata in D Major, Op. 10, No.3 — Ludwig van Beethoven (1770-1827)
II. Largo e mesto
IV. Rondo: Allegro
Ryan Connell, *piano* (Kee, 203)

Concerto for Bass Tuba — Ralph Vaughn Williams (1872-1958)
Allegro Moderato
Romanzo - Andante sostenuto
Marc Richardson, *bass tuba* (Jones, 603)

Meine Liebe is grun, Op. 63, No. 5 — Johannes Brahms (1833-1897)

If Music Be the Food of Love — Purcell (1659-1695)
Third Version
Lauren Zurlage, *mezzo soprano* (Everette, 211)
David Berger, *piano*

Celestial Dream — Edward Algernon Brown (b. 1953)

Edward Brown, *composition* (Satterwhite, 643)
Matthew Marshall, *horn* T.J. Allgeier, *clarinet*,
Sena Bender *cello*, Kanae Nagata, *harp*

The University of Louisville
School Of Music
Presents:



The Air Force Band of Flight

Brass Quintet
In Concert

U of L School Of Music
North Recital Hall
November 13, 1998
12:00pm

University of Louisville
School of Music

presents

North Recital Hall
Friday Afternoon
November 13, 1998
12:00 P.M.

The Air Force Band of Flight
Brass Quintet

Program selected from the following:

A Brass Menagerie 1. Molto Allegro ed Energico	John Cheetham
Canzona Per Sonare No. 4	G. Gabrieli
Concertino, Movement III	Ferdinand David trans. Dale Hedding
Xylophonia	George H. Greene arr. TSGT Cecil Benjamin
Changing Moods 1. Ceremonial 2. Nostalgic 3. Devotional 4. Cheerful	Gordon Jacob
Simple Gifts	trans. Jari A Villanueva
12th Street Rag	Euday Bowman arr. John Wasson
Barnum And Bailey's Favorite March	K.L. King arr. Verne Reynolds
Selections From Porgy and Bess	George Gershwin
St. Louis Blues	W.C. Handy arr. Arthur Frackenpohl
Big Band Salute	Various
Patriotic Tribute	Selections to be announced

University of Louisville
School of Music

presents

The University of Louisville Early Music Ensemble
Jack Ashworth, *Director*

Sir Henry Unton Remembered:
Music in the Day of an English Gentleman



Friday Evening
November 13, 1998
8.00 P.M.
Chapel of Our Lady and St. Philip
Corner of Floyd and Woodbine Streets

Morning

Church

Venite (from *The First Service*) — Orlando Gibbons (1583-1625)

Educational pursuits

From *A Plaine & Easie Introduction to Practical Musicke* (1597) — Thomas Morley (c.1557-1602)
- The Sixth Song
- E_xample, Mood of the Imperfect of the Less Prolation
- Aria à 3

From *The School of Musicke* (1603) — Thomas Robinson (fl. 1589-1609)
- A Fantasie
- Twenty Waies Upon the Bells

From *A Plaine & Easie Introduction to Practical Musicke* — Thomas Morley
- Agnus Dei

Music with Friends

- Love Learns by Laughing — Thomas Morley
- Fantasia à3 — Anthony Holborne (fl. 1584-1602)
- Wolsey's Wild — William Byrd (1543-1623)
- Deceitful Fancy — Giovanni Coprario (c.1570-1626)
- See, See, Mine Own Sweet Jewel — Thomas Morley
- Say, Dear, Will You Not Have Me? — Thomas Morley
- Now I See Thy Looks Were Feigned — Thomas Ford (d. 1648)
- I Care Not for These Ladies — Thomas Campian (1567-1620)
- Pavan — William Byrd
- Hark, All Ye Lovely Saints! — Thomas Weelkes (1576-1623)
- Mother I Will Have a Husband — Thomas Vautor (fl. 1600-20)

INTERMISSION

Afternoon

Remembering Sir Henry Unton	Giovanni Coprario
Fantasia à4	(c.1570-1626)
The Funerals	Anthony Holborne
Monsieurs Almaine	Thomas Morley
More Music with Friends	
The Honiesuckle	Anthony Holborne
Weep, Weep Mine Eyes	John Wilbye
	(1574-1638)
Pavan	William Byrd
La Rossignol	anonymous
My Lord Willoughby's Welcome Home	John Dowland
	(1563-1626)
When Laura Smiles	Philip Rosseter
	(c.1567-1623)
Nuts Be Brown	John Johnson
	(fl.1579-94)
The Leaves Be Green	Elway Bevin
	(c.1554-1638)
Robin	John Mundy
	(c.1555-1630)
Ricercare on "Bonny Sweet Robin"	Thomas Simpson
	(1582-c.1630)
The Hunt is Up	John Bennet
	(fl. 1599-1614)

Evening

Church	
Magnificat (from *The Great Service*)	William Byrd
Retiring	
I Laid Me Down to Rest and Slept	William Byrd

* * * * * * *

Soloists and Instrumentalists

Jack Ashworth, *viola da gamba, violin* and *recorder*
Jim Bates, *viola da gamba*
Jay C. Batzner, *harpsichord*
Katie Boyd-Norroy, *soprano soloist*
Nathan Brock, *recorder*
John Cantrell, *recorder* and *madrigal group*
Kathleen Conroy, *recorder, soprano soloist* and *madrigal group*
David Dolata, *lute*
Sarah Florini, *recorder*
Jennifer Gerding, *soprano soloist*
Jennifer Gossman, *soprano soloist*
Karen Griffin, *harpsichord*
Kristanne Harden, *violin*
D. Kilian Kubala, *recorder, flute* and *viola da gamba*
Elizabeth Miller, *madrigal group*
Shawn Proctor, *lute, recorder* and *cittern*
Michael Sprowles, *tenor soloist* and *madrigal group*
Katie Stern, *recorder* and *madrigal group*
David Walker, *lute*

Singers

Jay C. Batzner, Katie Boyd-Norroy, Nathan Brock,
John Cantrell, Sarah Conklin, Kathleen Conroy,
Bobbie Cooke, Brian Davis, Maria Fernanda de la Torre,
Sarah Florini, Jennifer Gerding, Jennifer Gossman, Karen Griffin,
Kristanne Harden, D. Kilian Kubala, Ralph Long, Elizabeth Miller,
Shawn Proctor, Michael Sprowles, Katie Stern, Jackie Wead.

1998 KENTUCKY DISTRICT AUDITIONS

METROPOLITAN OPERA NATIONAL COUNCIL

Saturday,
November 14, 1998
University of Louisville
School of Music
Recital Hall
Louisville, Kentucky

PRESENTED BY

KENTUCKY opera GUILD

and

PNC PRIVATE BANK℠

Judges

Edward Baird
Diane Bolden-Taylor
Thomas Muraco

THE JUDGES

Edward Baird

Edward Baird is Professor of Music and Director of Graduate Studies in the College of Music at the University of North Texas. He received the Doctor of Musical Arts degree in vocal performance from the University of Michigan. Dr. Baird combines an active career of professional performing with his position as university professor. He has a repertoire of seventy opera roles and has appeared with more than a dozen opera companies across the U.S. He is a former winner in the Metropolitan Opera Regional Auditions, has been a frequent recitalist, and has appeared as guest soloist with numerous symphony orchestras throughout the United States and Mexico. Dr. Baird's students frequently win competitions and three have won the Metropolitan Opera's national auditions. Other former students sing with opera companies throughout the United States and Europe. Dr. Baird also is actively involved with the National Association of Teachers of Singing and the National Opera Association.

Diane Bolden-Taylor

Diane Bolden-Taylor is a singer who trained at Indiana University and lived and worked in Europe for seventeen years singing with major orchestras in Germany, Austria and Hungary. She has performed in operas and concerts in Germany, Italy, France, India, and Israel. Among her performances are: *La Bohème, Carmen, Cosi fan tutte*, Bach's *Magnificat*, Mozart's *Coronation Mass* and the *Messiah*. In 1991 she performed Karol Ruzicka's *Celebration Mass*--written especially for her--at the International Jazz Festival in Prague, Czechoslovakia. Ms. Bolden-Taylor is Assistant Professor of Voice at the University of Northern Colorado. She currently divides her time between teaching voice and performing with Colorado Opera. Ms. Bolden-Taylor is frequently asked to return to Europe to perform in operas and concerts. Most recently she was invited to perform arias by Verdi and Puccini with acclaimed bass, Simon Estes, in Zurich.

Thomas Muraco

Thomas Muraco is a well-known pianist who has performed in the United States, Canada, Central America and Europe. His performances have included a wide range of musical styles, periods and forms. He also has accompanied many great singers and instrumentalists and he has appeared at the White House, the Library of Congress, and in numerous musical festivals. In addition to his busy performing schedule, Mr. Muraco teaches at the Manhattan School of Music where he trains pianists in the art of accompanying and coaching. He also is involved with training singers and has taught master classes for pianists and singers. Mr. Muraco had the honor of assisting in the preparation of performances and a recording of *La Bohème* under the direction of Leonard Bernstein. In addition, he has served as assistant to conductors in the United States and Japan.

Master of Ceremonies

Deborah Sandler
General Director,
Kentucky Opera



The Kentucky Opera Guild welcomes you to the 1998 District Auditions. The Guild is a volunteer organization whose purpose is to encourage interest in opera throughout the community and to support the Kentucky Opera. The Guild is pleased to join the Metropolitan Opera National Council in hosting these competitions for the benefit of young artists.

Diana Winkler, President
Kentucky Opera Guild

Metropolitan Opera National Council Auditions Programs

The Metropolitan Opera Auditions were established in 1953 for the purpose of discovering new talent for the Metropolitan Opera, finding gifted young singers and possible participants in the Young Artist Development Program of the Metropolitan Opera, where they may gain year round employment, special coaching, and the opportunity to participate in actual opera performances in this country and in Europe.

The Metropolitan Opera National Council assumed responsibility for the Auditions program in 1952. Each year 3,000 contestants are heard in seventeen regions. The Tri-State area is one of the most important. It includes all of Kentucky, West Virginia, southern Indiana and southern Ohio.

The Metropolitan Opera National Council Auditions start at the District level. Three winners from each District then compete in the Regionals held in each of the seventeen regions. The winners go on to the National Audition Semi-Finals on the stage of the Metropolitan Opera House. The ten top semi-finalists then perform on stage with full orchestral accompaniment in the Metropolitan Opera National Council Finals,and five National Winners are chosen from that group.

Awards

Cash prizes will be awarded to the top three singers as chosen by the judges. Each of these will receive $500 from the Kentucky Opera Guild, and an additional $500 from **PNC PRIVATE BANK**

The Guild wishes to express its sincere appreciation to **PNC PRIVATE BANK** for its generous support of these auditions.

The three winners selected by the judges will become eligible to compete in the Tri-State Area Metropolitan Opera National Council Auditions in Louisville on Saturday, January 9, 1999. The National Semi-Finals will be held at the Metropolitan Opera House in New York City on Sunday, April 4, 1999. The National Finals will be on Sunday, April 11, 1999, at the Metropolitan Opera House.



1998 KENTUCKY DISTRICT CONTESTANTS

1. JOY LYNN WALLACE	Age 27	Soprano
Es gibt ein Reich	Ariadne auf Naxos	Strauss,R.
Dich, theure Halle	Tannhäuser	Wagner
To this we've come	The Consul	Menotti
Porgi,amor, qualche ristoro	Le Nozze di Figaro	Mozart
Non mi dir	Don Giovanni	Mozart

2. QIANA WILLIAMS	Age 21	Mezzo-Soprano
Batti,batti o bel Masetto	Don Giovanni	Mozart
Il était un roi de Thulé	Faust	Gounod
Faites-lui mes aveux	Faust	Gounod
Chacun à son goût	Die Fledermaus	Strauss, J.
Saper vorreste	Un ballo in maschera	Verdi

3. JACQUELINE M. THOMPSON	Age 23	Soprano
Air de Bijoux	Faust	Gounod
Ach, ich fühls	Die Zauberflöte	Mozart
Mi chiamano Mimi	La Bohéme	Puccini
Ain't it a pretty night?	Susannah	Floyd
Ch'il bell sogno	La Rondine	Puccini

4. STEVEN PAUL SPEARS	Age 28	Tenor
Un'aura amorosa	Cosi fan tutte	Mozart
Je crois entendre encor	Les Pecheurs des Perles	Bizet
Ecco ridente in cielo	Il Barbiere di Siviglia	Rossini
Candide's Lament	Candide	Bernstein
Ich baue ganz	Die Entfüerung	Mozart

5. ANGELIQUE CLAY	Age 28	Soprano
Come scoglio	Cosi fan tutte	Mozart
Csárdás	Die Fledermaus	Strauss, J.
Ain't it a pretty night?	Susannah	Floyd
Tu che di gel	Turandot	Puccini
Dis-moi que je suis belle	Thäis	Massenet

6. SEDALIA BROWN	Age 21	Mezzo-Soprano
Entweihte Götter!	Lohengrin	Wagner
Porgi, amor, qualche ristoro	La Nozze di Figaro	Mozart
Habanera	Carmen	Bizet
Dove sono	La Nozze di Figaro	Mozart
Tu che di gel	Turandot	Puccini

7. SEUNGHYUN LEE	Age 30	Soprano
Caro nome	Rigoletto	Verdi
Quel guardo il Cavaliere	Don Pasquale	Donizetti
Est-ce vrai? Obeisson	Manon	Massenet
Ach, ich fühl's	Die Zauberflöte	Mozart
Willow Song	The Ballad of Baby Doe	Moore

8. VINCENT DAVIS	Age 22	Tenor
Inquegl'anni, in cui val pocco	Le Nozze di Figaro	Mozart
La fleur que tu má vais jeté é	Carmen	Bizet
Dalla sua pace	Don Giovanni	Mozart
Dies Bildnis ist bezan bernd schön	Die Zauberflöte	Mozart
Questa o quella	Rigoletto	Verdi

9. TIFFANY SUDDUTH	Age 22	Soprano
Mein Herr, Marquis	Die Fledermaus	Strauss, J.
Chacun le sait	Le fille du Régiment	Donizetti
Batti, batti o bel masetto	Don Giovanni	Mozart
Monica's Waltz	The Medium	Menotti
Saper vorreste	Un ballo in maschera	Verdi

10. JODI KAREM BRENNAN	Age 31	Mezzo-Soprano
Smanie implacabili	Cosi fan tutte	Mozart
Komponist's Aria	Ariadne auf Naxos	Strauss
Nobles seigneurs, salut	Les Huguenots	Meyerbeer
Una voce poco fa	Il Barbiere di Siviglia	Rossini
Must the winter come so soon?	Vanessa	Barber

11. TASHA JANEEN WILSON	Age 22	Soprano
Caro nome	Rigoletto	Verdi
Sempre libera	La Traviata	Verdi
O zittre nicht	Die Zauberflöte	Mozart
Non mi dir	Don Giovanni	Mozart
Air des Bijoux	Faust	Gounod

12. DANIEL WEEKS	Age 32	Tenor
Ah! Mes amis!	Le Fille du Règiment	Donizetti
Un'aura amorosa	Cosi fan tutte	Mozart
Dies Bildnis ist bezan bernd schön	Die Zauberflöte	Mozart
Ah! Fuyez, douce image	Manon	Massenet
Here I Stand	The Rake's Progress	Stravinsky

13. HEA WON MOON	Age 31	Soprano
So anch'io la virtu magica	Don Pasquale	Donizetti
Caro nome	Rigoletto	Verdi
Fiakermilli's Aria	Arabella	Strauss, R.
Fire Aria	L'enfant et Sortilege	Ravel
Be kind and courteous	A Midsummer Night's Dream	Britten

14. TINA MILHORN	Age 24	Mezzo-Soprano
Una voce poco fa	Il Barbiere di Siviglia	Rossini
Voi che sapete	Le Nozze di Figaro	Mozart
Nobles Seigneurs, salut	Les Huguenots	Meyerbeer.
Que fais tu, blanche tourterelle	Romeo et Juliette	Gounod
Nina's Aria	The Seagull	Pasatieri

15. JOY LEITNER	Age 27	Soprano
Ah, non credea mirarti	La Sonnambula	Bellini
O luce di quest 'anima'	Linda di Chamounix	Donizetti
Gavotte	Manon	Massenet
Ach, ich fühls	Die Zauberflöte	Mozart
Monica's Waltz	The Medium	Menotti

16. W. MATTHEW WINSLOW	Age 25	Baritone
Hai gia vinta la causa	Le Nozze di Figaro	Mozart
Avant de quitter	Faust	Gounod
Warm as the Autumn Light	The Ballad of Baby Doe	Moore
Bella siccome un angelo	Don Pasquale	Donizetti
Questo amor, vergogna mia	Edgar	Puccini

PLEASE JOIN US FOR REFRESHMENTS IN THE LOBBY WHILE THE JUDGES DELIBERATE



1998 Kentucky District Auditions Volunteers

Auditions Co-Directors ..... Susanne Jones, Debbie Martin-Herrell

Stage Director ..... Roger Hickman

Assistant Stage Director ..... Deborah Whalen

Contestants' Amenities ..... Patricia Klinck

Publicity ..... Gerald Farrar

Reception ..... Rose Lowry

Official Accompanist ..... Robin Stamper

Registrar ..... Marcia Topcik

Ushers ..... Jennifer Proud

The Auditions Committee wishes to express its gratitude for the support provided by the University of Louisville and Dean Herbert Koerselman, School of Music.

Kentucky Opera 1998 – 99 Season

Madama Butterfly
November 13, 15 & 17

The Barber of Seville
February 5 & 7

Romeo & Juliet
March 20 - 28

Box Office
502/584-4500 or **502/584-7777**

WUOL – FM will broadcast the Kentucky District and the Regional Auditions on Saturday, April 24, 1999 at 1:30 p.m.

The
CAMBERLEY
BROWN



University of Louisville
School of Music

presents

The Preparatory Department Recital
for
The Girl Scouts

North Recital Hall
Saturday Afternoon
November 14, 1997
1:15 P.M.

Smoking is not permitted in the School of Music Building. In the unlikely event of fire or other emergency, please walk - not run - to the nearest exit. The use of recording devices is strictly prohibited. Please silence electronic watches, phones, and pagers.

Viva La Rumba — Carol Klose

Goofy Goblin — John P. Poe

Stan Dumstorf, *piano* (Le Blanc)

Evening in The Country — Bela Bartok (1881-1945)

Natalie Helm, *piano* (Griffin)

Two Grenadiers — R. Schumann (1810-1853)

Camille Balcombe, *violin* (Mather)
Florence Pilkinton, *piano*

Puck — Edvard Grieg (1843-1907)

Julia Fahy, *piano* (Griffin)

Theme from Witches Dance — Nicolo Paganini

Samantha Perkins, *violin* (Hughes)
Florence Pilkinton, *piano*

Over The Rainbow — E. Y. Harburg/H. Arlen arr. G. Shearing

Megan Archer, *piano* (Gittli)

Sonata No. 3 in F — G.F. Handel (1685-1759)

Miranda Ray, *violin* (Hughes)
Florence Pilkinton, *piano*

Amarilli, Mia Bella — G. Caccini (1546-1618)

Katya Saunders, *soprano* (Schell)
Florence Pilkinton, *piano*

Sonata No. 3 in F — G. F. Handel
Allegro

Amanda Perkins, *violin* (Hughes)
Florence Pilkinton, *piano*

Theme from Witches Dance — N. Paganini
Chorus from Judas Maccabaeus — G. F. Handel
Minuet 3 — J.S. Bach (1685-1750)
Hunter's Chorus — C. M. von Weber (1786-1826)

Suzuki Violin Group Class (Hughes)
Florence Pilkinton, *piano*

University of Louisville
DANCE
THEATRE
and
SYMPHONY
ORCHESTRA
Friday, Dec. 4 7:30 PM
Saturday, Dec. 5 3:00 PM
Saturday, Dec. 5 7:30 PM
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THE NUTCRACKER

clara's dream

University of Louisville
School of Music

presents

Suzuki Piano Play-In
UofL Preparatory Department

Bird Recital Hall
Saturday Morning
November 14, 1998
10:30 A.M.

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Twinkle, Twinkle Little Star Variations — S. Suzuki
Twinkle A - Thumb — (1898-1998)

Natalie Clements (Rawls)

Bow — S. Suzuki
Twinkle A

Grant Snell (Rawls)

Twinkle A — S. Suzuki

Zachery Lambertus (Rawls)

Twinkle B — S. Suzuki
Honey Bee — Folk Song

Meredith Lipp (Rawls)

Twinkle C — S. Suzuki

Kristen Jewell (Rawls)

Twinkle D — S. Suzuki

Susan di Teresa (Rawls)

Honey Bee — Folk Song

Logan Clements (Rawls)

Cuckoo — Folk Song
Long, Long Ago — Bayly

Cyrus Moslemi (Rawls)

Go Tell Aunt Rhody	Folk Song
Little Playmates	F.X. Chwatal

Shelby Clements (Rawls)

London Bridge	Folk Song
Go Tell Aunt Rhody	Folk Song

Kay Cantwell (Rawls)

French Children's Song	Folk Song
Little Playmates	F.X. Chwatal

Erin Rowan (Rawls)

Chant Arabe	Anon.
Allegretto 2	C. Czerny (1791-1857)

Joshua Snell (Rawls)

Alegretto 1	C. Czerny
Good-bye To Winter	Folk Song

Sean Spitza (Rawls)

Christmas-Day Secrets	T. Dutton
Allegro	S. Suzuki

Aaron Risen (Rawls)

Mary Had A Little Lamb	Folk Song
Musette	Anon.

Jake Bass (Rawls)

Good-bye To Winter — Folk Song
Allegro — S. Suzuki

Tiffany McClure (Rawls)

Ecossaise — J.N.Hummel (1778-1837)

Chandler Jobson (Rawls)

Minuet in G minor — J.S. Bach (1685-1750)

Alyssia Jones (Griffin)

Cradle Song — C.M. von Weber
Minuet 1 — J.S. Bach

Jessie Magee (Griffin)

Theme — arr. from L. V. Beethoven
The Wild Rider — R. Schumann

Natalie Helm (Griffin)

"Minuetto" from Sonata in C minor — D. Scarlatti
L. 357/K. 40

Leslie Rowan (Rawls)

****

There will be a parents meeting immediately following the Play-In

JAZZ MASS



2:00 P.M.
Sunday, November 15, 1998
Louisville Gardens
525 W. Muhammad Ali Blvd.

Jerry Tolson, *Conductor*

MUSICIANS

University of Louisville Jazz Ensemble
John La Barbera, *Director*

University of Louisville Vocal Jazz Ensemble
Jerry Tolson, *Director*

Crescent Hill Baptist Church Choir
Dr. Louie Bailey, *Director*

Dedicated to the memory of
Reverend Vernon Robertson

U of L Jazz Studies Faculty
Michael Tracy, Director of Jazz Studies
Jamey Aebersold
Steve Crews
John La Barbera
Michael Ferraraccio
Jerry Tolson
Tyrone Wheeler

Music from the MASS

Gathering Song: "Praise The Lord"

Greeting

Lord Have Mercy

Alleluia

The Creed

"In His Day"

Holy, Holy, Holy

Memorial Acclamation

Our Father

Lamb of God

Final Blessing

Sending Forth Song: "I Have A Dream"

Mary Lou Williams

As composer, arranger, and pianist, Mary Lou Williams was not only an exceptional musician, but a highly articulate and intellectually gifted individual who exerted a significant influence on her peers. Starting with her mastery of the ragtime style, she developed a style that encompassed stride and boogie-woogie, swing, and early bop.

Born in 1910, Mary Lou Williams began her long and varied musical career as a child prodigy in her native Atlanta, Georgia. She became chief arranger for Andy Kirk and his Clouds of Joy Orchestra, eventually contributing arrangements for Earl "Fatha" Hines, Tommy Dorsey, Louis Armstrong, and Benny Goodman. Her best known original composition "Roll 'Em" became a jazz standard for numerous ensembles. But it was in her longer works, (such as her cantatas and masses) that she revealed her deep religious beliefs.

Mary Lou Williams died in 1981.



CHAMBER
MUSIC
SOCIETY
of Louisville

61st Season
Two Hundred Eighty Fourth Concert
of the Society

SCHOTTEN/BENGTSSON/COLLIER TRIO

YIZHAK SCHOTTEN, *viola*
ERLING BLÖNDAL BENGTSSON, *cello*
KATHERINE COLLIER, *piano*

North Recital Hall
University of Louisville School of Music
Sunday, November 15, 1998
3:00 P.M.

Smoking is not permitted in the School of Music Building. In the unlikely event of fire or other emergency, please walk - not run - to the nearest exit. The use of recording devices is strictly prohibited. Please silence electronic watches, phones, and pagers.

The Chamber Music Series is dedicated to the memory of

Miriam Weis

(1921-1976)

These concerts are a tribute both to the music community... young and old, professional and amateur...which received her loving attention, and to this special music which she treasured.

Acknowledgments

The Chamber Music Society of Louisville is supported by the generosity of numerous individuals and organizations who join in its purpose of presenting performances of the world's best chamber music by its most revered artists.

The Board of Trustees thanks all who contribute to this effort and who help bring beautiful music to us all:

Society Sustainers, Benefactors, Patrons and donors
The Miriam Weis Endowment
National Endowment for the Arts
University of Louisville School of Music

Supported in part by a grant from The Kentucky Arts Council, a state agency of the Education, Arts, and Humanities Cabinet.



The audience is invited to meet the artists following today's concert in the Green Room behind the stage area.

Program

Sonata in C Minor for Viola and Piano, edited by Yella Pessl — Wilhelm Friedemann Bach (1770-1789)

Adagio e mesto
Allegro non troppo
Allegro scherzando

Sonata in D Minor, Op 40 (1934) for Cello and Piano — Shostakovich (1906-1975)

Moderato
Allegro
Largo
Allegretto

Intermission

Theme and Variations (1885)* for Unaccompanied Cello — Sibelius (1865-1957)

Duet "With Two Eyeglasses Obbligato" for Viola and Cello, WoO 32 (c. 1796) — Beethoven (1770-1827)

Allegro

Trio in A Minor, Op. 114 (1891) for Viola, Cello and Piano — Brahms (1833-1897)

Allegro
Adagio
Andante grazioso
Allegro

* second American performance from the unpublished manuscript

The artists are members of the performance faculty at
The University of Michigan School of Music

MEMBERS OF THE BOARD:
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Dr. and Mrs. Douglas Haynes
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Chamber Music Society of Louisville

PROGRAM NOTES
November 15, 1998 at 3:00 P.M.

SCHOTTEN/BENGTSSON/COLLIER TRIO
Yizhak Schotten, Viola
Erling Bengtsson, Cello
Katherine Collier, Piano

Pre-Concert Lecture at 2:00 P.M. in the Bird (South) Recital Hall
Dr. John Hale
University of Louisville College of Arts and Sciences
Louisville Bach Society Lecturer

Important Note: Kentucky Opera Association subscribers should check their tickets for both the November and February productions. The Sunday performances are in conflict with the November and February CMS concerts, and to accommodate both events Sunday KOA tickets need to be changed to Friday evening.

- - - - - - - - - - -

The artists for this concert are members of the performance faculty in the School of Music at The University of Michigan. Each has had a distinguished individual performing career leading to a faculty appointment at Michigan. Violist Schotten and Pianist Collier are husband and wife, and have often performed in chamber music circles as a duo. With cellist Bengtsson on the same faculty they are able to form a performing ensemble for this concert which leads to the final presentation of the full trio for the Brahms, Op. 114. There are two particular special aspects of this concert. The first concerns the unique instrument which violist Schotten plays. It is very old (c. 1580), oversized (17"), and has a very distinctive warm and singing tone. It was originally constructed as a Renaissance lira da braccio. One member of the CMS Board who has heard Schotten perform on another occasion has remarked that the sound of this instrument is worth hearing by itself--let alone the artistry with which it is played. The second aspect concerns the close tie which cellist Bengtsson has with the Shostakovich cello sonata, being among a group of renowned cellists with whom the composer performed it as pianist.

Perhaps a word should be said concerning the amount of music by Dimitri Shostakovich the Society has recently heard, and will be hearing in the future. It should be noted that this is more than just something decided by the Society. It represents a move by the entire chamber music world to do justice at long last to this enigmatic composer who provided such a wonderful body of chamber music works in the 20th Century. For example, the Emerson String Quartet is currently engaged in recording the complete fifteen string quartets. For a long time the composer was considered a Communist sympathizer--mainly because he did not leave Russia like Stravinsky and Prokofiev, and he also provided writings seeming to support artistic ideas of the various Communist regimes. Hence his music was avoided in many circles for political reasons. But now the openness of Glasnost, combined with insight that the composer found himself having to do many things simply for his survival, has resulted in a different perception of Shostakovich, and finds a music world indeed "making it up" to him for incorrectly avoiding his music. Very prominent in this regard was Sir Georg Solti, who in his last years was systematically presenting the Shostakovich symphonies for just this reason.

Whatever our reason--and again, much of this represents what professional groups happen to be programming--the Chamber Music Society went from its 12th Season (1950) with a presentation of the First Quartet by the Louisville String Quartet all the way to its 41st Season (1978) without a work by Shostakovich. It was then that the Beaux Arts Trio presented the Second Piano Trio. It was, however, the 45th Season (1983) before another quartet--the Eighth--was presented by the Muir String Quartet. In addition to fifteen string quartets the Shostakovich chamber music output includes two piano trios, a piano quintet, a string octet, sonatas for violin, viola, and cello, and "Romance Songs" for soprano and piano trio.

- - - - - - - - - -

Wilhelm Friedemann Bach (1710-1789): Sonata in C Minor for Viola and Piano, edited in 1946 by Yella Pessl

Adagio e mesto
Allegro non troppo
Allegro scherzando

The Sonata in C Minor by Wilhelm Friedemann Bach was edited from a manuscript in the posession of the Library of Congress. It was contained in a collection that comprised eleven trio sonatas by Carl Philipp Emanuel Bach and three trio sonatas by Wilhelm Friedemann Bach. Editor Yella Pessl notes the following:

"The final sonata. . . is what should be designated as a Trio for Clavier and Viola alto. [This sonata], although it is not especially so indicated, can only be played by the combination of harpsichord (or piano) and viola, since there is no other instrument in the range given on which the broken chords and passages of the alto part can be played. . . The frequent chords in the middle staff require the clavier. . . W. F. Bach seems to have taken a special interest in the viola, since three of his most ingenious compositions were written for the unusual combination of two violas *senza basso*. . . The present edition of [this] sonata. . . follows the manuscript consistently; the editor's suggestions have been added in parentheses. . . Special graces are indicated by the editor according to the notation of J. S. Bach's table of ornaments written for his son, Wilhelm Friedemann, in his *Klavierbuechlein*. . . This trio sonata has a similar form to that of the trio sonatas for flute and harpsichord or the ones for violin and harpsichord. The designation 'trio' in the eighteenth century does not refer to the number of instruments but to the number of obbligato parts or voices of which the music consists."

It is interesting that despite copious notes concerning details of these manuscripts in the collection from which the sonata was edited in 1946, the 1954 edition of Grove's Dictionary does not list a work recognizable as this sonata among the chamber music compositions of W. F. Bach, while the much more complete listings in the New Grove's Dictionary do list this sonata edited by Pessl, but consider it doubtful. Pessl mentions in the notes to the Oxford edition that all the works in the collection by C. P. E. Bach and W. F. Bach are written in the same hand. Therefore, they cannot be originals. This is neither here nor there concerning the music, but it is of interest that we cannot be certain we are hearing Wilhelm Friedemann Bach (nor can we be certain we are not).

Dmitri Shostakovich (1906-1975): Sonata in D Minor, Op. 40 (1934) for Cello and Piano

Moderato
Allegro
Largo
Allegretto

As noted above, the most interesting aspect of this presentation is the fact that cellist Bengtsson has performed the sonata with Dmitri Shostakovich at the piano. This adds an unusual dimension of a particularly close tie between performer and composer in hearing the work on this occasion. In this respect Bengtsson joins others including Mstislav Rostropovich for in "Shostakovich: A Life Remembered" Elizabeth Wilson notes that after performing the sonata at its premiere with cellist Victor Kubatsky, to whom the work is dedicated, the composer subsequently performed it with other famous cellists and recorded it with Rostropovich.

A recent piece in the "New York Times" described opposing sides in what was termed strident musicological "wars" over historical assessments of Shostakovich, and the extent to which his music represents opposition to Russian political regimes. English author Ian MacDonald fully believes that the composer left hidden motivic clues in the music as dissident protests. In his biography "The New Shostakovich" MacDonald states the following regarding the cello sonata:

"The Cello Sonata is a deceptive piece. The Soviet critic Dmitri Rabinovich, who claims to have been a close friend of the composer, describes it as a 'sudden ray of sunshine.'. . . it does not require especially attentive ears to discern that the work is actually strained, sardonic, and distinctly bitter.

"Opening with a melody which casts a yearning glance at Late Romanticism. . . Shostakovich establishes a mood of delicate, even genteel, nostalgia. . . Carried sweetly by the cello, it is soon, however, in trouble and tussling with a refractory triplet phrase on the piano until, with a murmur of reassurance, the radiantly lyrical second subject enters, every bit as charmingly old-world as the first. Swelling to an intense crescendo, there is something maternal about this theme and the cello shows a childlike reluctance to relinquish it, yielding a wan cry as a drumming figure on the bass-notes of the piano supervenes. A fretful development of the first subject follows in which the protesting cello hoists it high above the dark swirl of the piano as if trying to prevent disaster. Again, the maternal second subject appears, dispensing calm and comfort, but this time the cello parts with it unrefreshed and the drumming figure begins to dominate. Upset by more agitated development, the unhappy cello is sighing tiredly in its lower register by the time the mother-motif comes to its rescue for the third and final time. Cut short by the ominously pacing piano, their communion is fruitless and the movement closes darkly on the drumming figure.

"The second movement, described by Rabinovich as 'sincere merriment, inoffensive humour, and not caricature or grotesquerie', is in fact a brutal folk-dance, full of clumsy stamping, which anticipates the pounding peasant scherzo of the Piano Quintet of 1940. The 'country' allusion is hard to interpret. . . in all probability, he is satirising the 'revolt against intelligence' mounted by Stalin's provincial recruits after 1928.

"The third movement, a gloomingly vehement monologue which winds to a rasping climax before dwindling back into silence, gives way to a finale of vitriolic sarcasm. Here, a one-finger rondo melody, idiotically pleased with itself, 'wrong notes' and all, parades up and down between interludes of deranged academic exercises, sagely quoting the initial theme of the first movement as if to show that it *knows all that*. The last of these interludes, with piano scales cascading around a cello part of cheerful imbecility, suggests the inspirational presence of the Proletkult."

Proletkult (Proletarian Cultural and Educational Organization) policy had been to eradicate bourgeois culture, replacing it with a completely new kind of creativity catering solely to urban laborers and peasants. Soviet institutions indeed controlled artistic endeavors during Shostakovich's life, and MacDonald sees him as fighting back through his compositions. He finds a sarcastic subterranean mind adopting ironic strategies designed to evade censorship.

Jean Sibelius (1865-1957): Theme and Variations (1885) for Unaccompanied Cello

Three years ago a heretofore unknown work by Sibelius was discovered in a library in Finland. It is an early work by the composer, written when he was twenty, for his younger brother. It remains unpublished and was brought to the attention of cellist Erling Bengtsson, who is Danish, through his contacts in Scandanavia. Bengtsson gave the North American premiere of the newly discovered work some three weeks ago, and presents but its second performance this side of the Atlantic today. Violist Schotten, who organized today's concert, was taken with the work upon hearing it, and suggested it as a late addition to this program. Thus a rather special historical dimension is added to the event.

Ludwig van Beethoven (1770-1827): Duet "mit zwei obligaten Augenglaesern" ("With Two Eyeglasses Obbligato), WoO 32 (c. 1796) for Viola and Cello

Allegro

If you have not seen the designation "WoO" the abbreviation means as it appears: "Without Opus." Hence, this is the thirty-second work of Beethoven to be catalogued which does not carry a regular opus number in his output. It is listed in the New Grove's Dictionary as a "first movement and minuet," from which "Allegro" implies just the former. The "Beethoven Companion," edited by Schermann and Biancolli, mentions only a sonata movement, and informs us that this duet for viola and cello has been designated by the composer himself with the unusual title. This would suggest it was intended for two definite players, rather than the music in any way being related to the title. Perhaps it was a jesting reference to the "shortsightedness" of the players, or merely a hint as to their identity--both suggestions have been given. At any rate, the work was found in a volume of sketches from the period 1784-1800. In the second edition of Thayer's biography of Beethoven, Hugo Riemann points out the striking thematic relationship with the first movement of the C minor quartet in Opus 18. He speculates that the two movements were written at about the same time. Riemann also states that the manuscript is rapidly written, and in some places all but undecipherable. Only the notes are given. There are no dynamic indications of any kind, and the bowing (or articulation) is indicated in only three places--a swiftly conceived unusual duet by a master composer.

Johannes Brahms (1833-1897): Trio in A Minor, Op. 114 (1891)
for Viola, Cello and Piano

Allegro
Adagio
Andante grazioso
Allegro

The Trio in A Minor, Op. 114 by Brahms is that designated as the Clarinet Trio. Along with the more famous Clarinet Quintet it is among works Brahms composed after coming into contact with and being thoroughly inspired by the principal clarinetist of the Ducal Orchestra of Meiningen, Richard Muehlfeld. In fact Brahms had definitely decided to end his composing career--setting the pen aside, and it was upon hearing Muehlfeld that he rescinded. The striking instrumentation of clarinet, cello and piano overshadows the fact that from the beginning another unusual combination--at least in terms of standard trios--was envisioned, that of viola, cello and piano. Some listings of the work put viola in parentheses after clarinet, but others use the slash--indicating an either/or in performance. But in commentaries one will find no mention of the work other than describing its sound as a Clarinet Trio. It is interesting to note that this will be the very first performance of the trio on our series in either form. Melvin Berger's "Guide to Chamber Music" provides the following information:

"The cello introduces both themes of the somber Allegro: the first, sedately arching up and down; the second, shaped in reverse, descending before starting up. After some strikingly brilliant writing for all three instruments in the development section, the recapitulation of both melodies, somewhat altered, is given to the [viola]. The movement ends as the [viola] and cello fleetingly dash through whispered, high-speed runs.

"In the intimate second movement, the three instruments shape their inmost thoughts in a free-flowing musical give-and-take. Particularly beautiful is the way Brahms takes advantage of the full pitch and tonal range of both the [viola] and cello. A number of critics consider the Andantino grazioso the most appealing movement of the trio. At times, it swings along like a true Viennese waltz; at other times, though, Brahms complicates the rhythm to such an extent that it becomes difficult to sense the underlying triple meter.

"The melodies in the final movement are vintage Brahms. The oscillating effect, moving up and down in pitch around a fixed note, can be likened to a swinging pendulum--sometimes arching widely, at other times more limited in range--but always focused on a single point. Throughout, the highly rhythmic activity of the opening subject is contrasted with the sustained subsidiary theme that serves as a brake to the more exhuberant first theme. Eventually, though, it is the vigorous first theme that triumphs in a shower of musical fireworks."

Homer Ulrich in "Chamber Music" renders the opinion that by comparison with his other works this trio is somewhat dry. "Technically all is on as high a plane as ever," states Ulrich, but the melodic charm of earlier works is lessened, and in its place one finds a preoccupation with rhythmic development.

--compiled and annotated by Acton Ostling, Jr.

University of Louisville

School of Music

presents

Classical Guitar Ensemble

David Dolata, *Director*

North Recital Hall
Monday Evening
November 16, 1998
7:00 P.M.

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Program

Guitar Concerto in D Major, RV 93 — Antonio Vivaldi (1678-1741)

Allegro
Largo
Allegro

Patrick Metzroth, *guitar*
Rachel Blanton and Robin Tubesing, *violins*
Rachel Lacer, *cello*

Estudio sin luz — Andres Segovia (1893-1987)

Daniel Behringer

Half-Etched Hours — Paul Doroshevich (b. 1967)

I. Silver
II. Night

Paul Doroshevich, David Carter
David Walker, Ashraf Mohamed

Fantasy, Op. 7 — Fernando Sor (1778-1839)

Paul Doroshevich

Grand Duo Concertante, Op. 85 — Mauro Guiliani (1781-1829)

Andante
Allegro maestoso

Daniel Behringer, *guitar*
Sarah Pershke, *flute*

Serenata Española — Joaquim Malats (1872-1912)

Ashraf Mohamed

Overture to "The Barber of Seville" — Gioacchino Rosini (1792-1868)

La Maja de Goya — Enrique Granados (1867-1916)

Terpsichore, Op. 45 — José Ferrer (1835-1916)

Cute Moods — David Carter (b. 1972)

Daniel Behringer, Patrick Metzroth,
David Carter, David Walker,
Paul Doroshevich

University of Louisville
School of Music

presents

North Recital Hall
Tuesday Evening
November 17, 1998
8:00 P.M.

Guest Artist Recital
Paul Brodie, *saxophone*
Naomi Oliphant, *piano*

Sonata for Saxophone and Piano (Adio) — Srul Irving Glick

Con dolore
Slowly, with a sense of improvisation; interpret freely
Fast, rhythnic

Intermission

" Back To The 20's" — **Selections from the following:**

La Cinquantaine	Gabriel Marie
Ambassador (Valse Intermezzo)	F. Wangermee
Karussell (Polka)	Albert Brau
The Piggly-Wiggle (Cakewalk)	Edward C. Barroll
Souvenir	Franz Drdla
Kiss Me Again	Victor Herbert
Alexander's Ragtime Band	Irving Berlin
Salut d'amour	Edward Elgar
Tango	Isaac Albeniz
Miniature Viennese March	Fritz Kreisler
12th Street Rag	Euday Bowman
In The Orient	Rudy Wiedoeft
Valse Vanite	Rudy Wiedoeft
Valse Marilyn	Rudy Wiedoeft
Sax-O-Doodle	Rudy Wiedoeft
Sax-O-Phun	Rudy Wiedoeft

Mr. Brodie's appearance is co-sponsored by The Selmer Company, the School of Music Student Council Association, and the School of Music Instrumental Performance Department

Paul Brodie

"The Ambassador of the Saxophone"

Cresendo International Magazine - London, England - March, 1988

Paul Brodie was born in Montreal. Since 1960 he has performed over 2500 concerts in Canada, U.S.A., Mexico, France, England, India, Singapore, Hong Kong, the Phillipines, Israel, Australia, China, Italy, Scotland, Russia and Argentina. He is considered to be the most recorded concert saxophonist in the history of the instrument: with 50 albums recorded for Golden Crest Records, CBC International Service, CBC Enterprise, Truly Fine Records, Classic Edition, Music Minus One, China Records, Dinant Records, and ROI Records.

Warren Beatty featured his saxophone playing on the soundtrack of his academy award winning film "Heaven Can Wait". He was also included on "Clyde Gilmour's Favourites", an album celebrating Gilmour's 25 years on one of the most famous programs ever heard on CBC Radio. Paul Brodie has appreared as a soloist with most of the leading orchestras in Canada and has often been featured on CBC AM/FM Radio and CBC, CTV and Global Television.

He is the author of "A Student's Guide to the Saxophone", as well as three books of saxophone solos published by Frederick Harris Music. In 1969, Paul Brodie founded the World Saxophone Congress, and he has been an artist/clinician for The Selmer Company of the U.S.A. for over 30 years.

In 1994 the Governor General of Canada awarded Paul Brodie "The Order of Canada". This is the highest award given to a Canadian Citizen.

University of Louisville
School of Music

presents

Bird Recital Hall
Wednesday Afternoon
November 18, 1998
3:00 P.M.

Woodwind Ensemble Concert
Coaches: Kathleen Karr
Rebecca Jemian
Dallas Tidwell

Trio No. 3 — Anton Bernhard Fursteneau (1792-1852)
Allgero

Amie Schuler, Devon Miller,
Jennifer Korfhage, *clarinets*

Sonata No. 5 — George Phillip Telemann (1681-1767)
Vivace, ma moderato
Piacevole, no largo
Presto

Sarah Conklin, *oboe*
Jennifer Buckner, *flute*

Prelude and Fuge in e, BWV 555 — J.S. Bach (1685-1750)
arr. Hans Dieter Hotz

Dwight Wiest, *soprano saxophone* Phil Sisto, *alto saxophone*
Justin Cook, *tenor saxophone* Ochion Jewell, *baritone saxophone*

Canonic Suite for Four Clarinets — Elliot Carter (b. 1908)
II. Allegretto con moto
I. Deciso

Kate Gaines, Ann Vickers,
Alicia Wettig, Jessica Young, *clarinets*

Trios Pieces Breves — Jacques Ibert (1890-1962)
Allegro
Andante
Assez Lent - Allegro Scherzando

Carla York, *flute* Barbara Keys, *oboe*
Raphael Starr, *clarinet* Kyle Cooksey, *bassoon*
Tiffany Flener, *horn*

University of Louisville
School of Music

presents

North Recital Hall
Thursday Afternoon
November 19, 1998
3:00 P.M.

Convocation

Adagio & Allegro Op. 70 — Robert Schumann (1810-1856)

Matt Marshall, *horn* (Oliver, 411)
David George, *piano*

Un Sospiro (Etude de concert) — Franz Liszt (1811-1886)

Evelyn Wu, *piano* (Oliphant, 104)

Look how the fruitful land is smiling (recit.) — Carla Maria von Weber (1786-1826)
Happy nation, still receiving (aria)
from Harvest Cantata

Michael Sprowles, *tenor* (Everette, 411)
David George, *piano*

Solo de Concours — Theo Chorlier (1868-1944)

Goeff McBride, *trumpet*, (Tunnell, 111)
Bonnie Lee, *piano*

Vedrai carino — Wolfgang Amadeus Mozart (1756-1791)
from Don Giovanni
St. Ita's Vision — Samuel Barber (1910-1981)

Bethany Eschenbach, *soprano* (E. Tidwell, 203)
David George, *piano*

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Sonata in Bb Major, KV 333 — W.A. Mozart
I. Allegro

David Ballena, *piano* (Luvisi, 203)

Intermezzo for Flute and Harp — Hendrik Andriessen (1892-1981)

Kanae Nagata, *harp* (L. Byrne, 103)
Bonnie Doyle, *flute*

Invocation for Trumpet and Piano — Robert Starer (b. 1924)

Jennifer McCord, *trumpet* (Tunnell, 601)
Grace Baugh-bennett, *piano*

University of Louisville
School of Music

presents

THE OPERA WORKSHOP
scenes from

Don Giovanni
Magic Flute
The Rape of Lucretia
Candide
My Fair Lady

Sharon Kinnison, ***Stage Director***
Kimcherie Lloyd, ***Music Director***
David Berger, ***Vocal Coach/Accompanist***
Noelle Shotwell, ***Lighting Design***
Melissa Kenney, ***Props***

North Recital Hall
Thursday Evening
November 19, 1998
8:00 P.M.

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Program

from My Fair Lady — Frederick Loewe (b. 1904)
"Show Me"

Eliza Doolittle.....Katie Wippermann
Freddy.....Rob Heilman

from Don Giovanni — W.A. Mozart (1756-1791)
"Batti, batti o bel Masetto"

Zerlina.....Sena Bender
Masetto.....Rob Heilman

from The Rape of Lucretia — Benjamin Britten (1913-1976)
Act I, scene ii

Female Chorus.....Jessica Bortz
Lucretia, wife of Collatinus.....Amy Renfro
Bianca, Lucretia's nurse.....Michelle King
Lucia, Lucretia's maid.....Jennifer Gerding

from The Magic Flute — W.A. Mozart

"Dies Bildnis ist bezaubernd schön"
"Du feines Täubchen, nur herein!"
"Bei Männern, welche Liebe fühlen"

Papageno.....Edward Caruthers
Tamino.....Jay Arn
Pamina.....Emily Edwards
First Lady.....Katie Wippermann
Second Lady.....Michelle King
Third Lady.....Amy Renfro
Monastatos.....Jonathan Cornell

from Candide — Leonard Bernstein (1918-1990)

Act I, opening

Voltaire/Dr. Pangloss.....Jay Arn
Candide.....Jonathan Cornell
Cunegonde.....Sena Bender
Maximillian.....Rob Heilman
Paquette.....Katie Wipperman
Baron.....Edward Caruthers
Baronness.....Amy Renfro
Serving maid/Huntswoman...Emily Edwards
A rose bush.....Jessica Bortz

Special thanks to:
Zack and the UofL Theater Department

Notes from the Director

Theatre is culture in action. Opera, because of its sheer magnitude, has the potential to create pictures of cultures so grand and so compelling that we are lifted from a general moment in our lives to specific moments of great passion. To bring the immediacy of these great moments of passion through opera is, of course, the challenge and the gift. While the artist has the added value of musical intention, more challenges arise in how to give those intentions life over a specific duration of time, as dictated by the composer. The composer as playwright communicates his or her point of view not only through lyric but through rhythm, dynamics, pitch and certainly the color of the keys chosen. This creates a rather intimate and specific relationship between the performance artist, director, conductor and composer. Not only must the text be served but all the components of composition. This requires specificity in the process and in the choices the artists make. The participants of the workshop have worked towards this specificity by participating in a consistent ballet, yoga-based physical warm-up, theatre games, improvisation, opera scenes, movement compositions, mime and text work. This broad based approach has served to help each student understand how a relaxed, aligned body can communicate onstage. Striving to work in a relaxed state facilitates honest, immediate and truthful responses.

It has been our goal to work toward a most imtimate understanding of this material and to make choices that let the entire body sing. This process has been about how the body, voice and spirit must work together to communicate intention. Yet this is not really what we want you to see. What matters is the story and how this story speaks to you. It is our desire that you experience those moments of passion that are only possible when words become uniquely and specifically connected to the heart and voice in song.

Thank you for spending your evening with us.

Sharon Kinnison

University of Louisville
School of Music

presents

The Symphonic Band
Frederick Speck, *Director*
and
Jazz Ensemble I
John La Barbera, *Director*

North Recital Hall
Friday Evening
November 20, 1998
8:00 P.M.

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The Symphonic Band
Frederick Speck, *Director*

Blue Shades (1996) — Frank Ticheli (b. 1958)

Anthony J. Allgeier III, *clarinet*

Rhapsody in Blue (1924) — George Gerswhin (1889-1937) scored by Frede Grofé

Steve Crews, *piano*

Intermission

Jazz Ensemble I
John La Barbera, *Director*

Readymix — Bill Holman (b. 1927)

Blue Bossa — Kenny Durham (1924-1972) arr. Sy Johnson

Abraham — Peter Levin (b. 1942)

A Country Boy — Herb Ellis (b. 1921) arr. Bill Holman

San Juan Shuffle — Bob Mintzer (b. 1948)

Tennessee Waltz — Pee Wee King (b. 1914) Redd Stewart arr. Bill Holman

Jazz Ensemble Personnel

Saxes

Dwight Wiest, Salt Lake City, UT
Josh Toppass, Frankfort
Ochion Jewell, Barbourville
James Dalton, Tequesta, FL
Ben Gritton, Henderson

Trumpets

Tom Money, Paintsville
Kirk Donovan, Evansville, IN
Roger Levering, Frankfort
Adam Gaines, Sadieville

Trombones

Mac Abercrombie, New Albany, IN
John League, Frankfort
Mike Smith, La Grange
Victoria McAllister, Louisville

Rhythm

Dan Behringer, *guitar*, Jeffersonville, IN
Aaron Kinnman, *piano*, Covington
Kyle Kegerreis, *bass*, Indianapolis, IN
Gary Claude, *drums*, Sherwood, AR

The Symphonic Band

Flutes/Piccolos

Bonnie Doyle+ — West Point NY
Courtney Hedges — Shepherdsville
Nicole Lear — Lexington
Michelle West — Crestview Hills

Oboes/English Horn

Sarah Conklin — Murray
Barbara Keys*+ — Louisville
Christine O'Rourke — Bowling Green

Clarinets

Anthony J. Allgeier+ — Georgetown IN
Kristin Drown — Louisville
Kate Gaines — Sadieville
Hollie Lindsey — Louisville
Laura Markey — Florence
Devon Miller — Lexington
Amie Schuler — Louisville

Bass Clarinets/Contra Clarinets

Emily Green — Bowling Green
Jennifer Korfhage — Louisville

Bassoon

Kyle Cooksey — Louisville

Alto Saxophones

Phil Sisto — Paducah
Dwight Wiest*+ — Salt Lake City UT

Tenor Saxophone

Justin Cook — Elizabethtown

Baritone Saxophone

Ochion Jewell — Barbourville

Horns

Christopher Ball
Edward Barzee — Elizabethtown
Scott Cooksey — Louisville
Tiffany Flener+ — Fairdale
Matt Marshall — Fort Mitchell
Lexington

Trumpets

Kirk Donovan — Evansville IN
Daniel Hazelton — Lexington
Roger Levering — Frankfort
Geoff McBride — Burlington
Ashley Taylor — Owensboro
DeWayne T. Venzen+ — St. Thomas V.I.

Trombones

Ward Anderson — Lakeside Park
John League — Frankfort
Bill McCord — Flemingsburg
Steven Page*+ — Paducah

Bass Trombone

Chip Anderson — Winchester

Euphoniums

Megan McFaddin — Louisville
Fred Meyer+ — Springfield OR

Tuba

Chris Bettler — Richmond
Mark Harting**+ — Indianapolis IN
Chris Moore — Berea

Percussion

Scott Baldwin — Louisville
Amy Darbyshire** — Louisville
Jason Gregory — Louisville
Matt Schaffner — Louisville
Chris Smith*+ — Georgetown IN

\+ principal
* graduate student
** graduate teaching assistant, University Bands

(Players are listed in alphabetical order)



Lynn Thompson, baritone
Grace Baugh-Bennett, piano

Guest Artists

Michael Megahan
Timothy Zavadil
Ernest Gross

University of Louisville
School of Music
North Recital Hall
Sunday, November 22, 1998
7:30 p.m.

Program

Selected Songs — Rebecca Clarke (1886-1979)

- Down by the Salley Gardens
- Infant Joy
- June Twilight
- The Cloths of Heaven

Mélodies passagères, Op. 27 — Samuel Barber (1910-1981)

- Puisque tout passe
- Un cygne
- Tombeau dans un parc
- Le clocher chante
- Départ

The Cloisters (1965)* — John Corigliano (b. 1938)

- Fort Tryon Park: September
- Song to the Witch of the Cloisters
- Christmas at the Cloisters
- The Unicorn

Intermission

Three Songs, Op. 45 — Samuel Barber

- Now Have I Fed and Eaten up the Rose
- A Green Lowland of Pianos
- O Boundless, Boundless Evening

Memories of Lincoln — William H. Neidlinger (1863-1924)

*denotes Louisville premiere

Elegy for J.F.K. (1964) for baritone, two clarinets, and corno di bassetto — Igor Stravinsky (1882-1971)

Michael Megahan, *clarinet*
Timothy Zavadil, *clarinet*
Ernest Gross, *corno di bassetto*

War Scenes (1969) — Ned Rorem (b. 1923)

A Night Battle
Specimen Case
An Incident
Inauguration Ball
The Real War Will Never Get In The Books

Please join us on Sunday, January 10, 1999, when Ars Vocalis presents an evening of vocal chamber music. The recital will be at 7:30 p.m. in the University of Louisville School of Music's North Recital Hall.

Ars Vocalis wishes to thank the University of Louisville School of Music for donating use of the North Recital Hall for the ensemble's performances.

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Ars Vocalis is an ensemble dedicated to the performance of great art song and vocal chamber music repertory. It was founded in 1990 by Lynn Thompson and Grace Baugh-Bennett as an outgrowth of their collaborative work since 1982. The ensemble maintains Mr. Thompson and Ms. Baugh-Bennett as its two full-time members, with additional artists being engaged as repertory demands. Recent seasons have included recitals at the University of Louisville and Elizabethtown Community College, the biennial benefit recital of Louisville's MacDowell Music Club, and performances for the Woman's Club of Louisville. In 1994 Ars Vocalis was sponsored by the Ohio Arts Council as one of ten singer/pianist teams chosen to participate in the Cleveland Art Song Festival. Ars Vocalis served as ensemble-in-residence at Jefferson Community College during the 1995-1996 season in addition to presenting guest recitals at the Cathedral of the Assumption and Saint Catharine College. Since 1996 the ensemble has been a resident chamber group at the University of Louisville School of Music, where it presents three recitals each season.

Baritone **Lynn Thompson** is a native of Louisville, KY. He holds the BM and MM degrees from the University of Louisville, and is presently completing the DMA degree at the University of Cincinnati College-Conservatory of Music. He has also been awarded fellowships to the Aspen Music Festival, the Bach Aria Festival and Institute at Stony Brook, and the Cleveland Art Song Festival. Mr. Thompson has been a resident artist with Kentucky Opera, and has performed with the Louisville Orchestra, Louisville Bach Society, Ceruti Chamber Players, the Kentucky Center Chamber Players, and Opera of Central Kentucky. Mr. Thompson serves as co-artistic director of Ars Vocalis. He has served as Assistant Professor of Music at St. Catharine College, and has also taught at Northern Kentucky University and the University of Louisville School of Music. Mr. Thompson is currently Assistant Professor of Voice at Western Illinois University in Macomb, Illinois.

Pianist **Grace Baugh-Bennett** maintains a busy career as a soloist and collaborative pianist. She holds the Bachelor of Music and Master of Music degrees in piano performance from the University of Louisville School of Music. Her principal teachers include Nina Svetlanova, Lee Luvisi, and Doris Owen Bickel. Ms. Baugh-Bennett's solo performances include appearances with the Louisville Ballet and The Louisville Orchestra, a recital as convention artist for the 1992 Kentucky Federation of Music Clubs State Convention, and recitals for Special Audiences, Inc., in Atlanta, Georgia. Ms. Baugh-Bennett has performed on the Louisville Orchestra's New Dimensions series, the radio recital series *WFPK Live!*, the Piccolo Spoleto Festival in Charleston, South Carolina, Musikfest Bethlehem in Bethlehem, Pennsylvania, the Festival of American Art Song in Boulder, Colorado, and the Cleveland Art Song Festival in Cleveland, Ohio. In 1993 she performed at the First Osaka (Japan) International Chamber Music Festa with the Ceruti Chamber Players. Ms. Baugh-Bennett serves as pianist for the Louisville Orchestra, principal pianist of the Ceruti Chamber Players, and pianist/artistic co-director of Ars Vocalis. She teaches as Instructor of Piano at the University of Louisville School of Music and Indiana University Southeast.

A native of Pittsburgh, clarinetist **Michael Megahan** earned Music and Education degrees at Carnegie-Mellon University and holds a Masters degree from the University of Louisville. He joined the Louisville Orchestra in 1979 as bass clarinetist and in 1982 was awarded the principal position. During his tenure he has also been on tours of Asia, Europe, and Russia with the Pittsburgh Symphony and has worked with the Cincinnati and Detroit Symphony Orchestras as well as L'orquesta sinfonica da Mineria in Mexico City. He is a member of the Louisville Orchestra Wind Quintet and frequently performs with the Kentucky Center Chamber Players. Michael is also an accomplished pianist and is an accredited volunteer instructor of the Taoist Tai Chi Society of the USA.

Timothy Zavadil was recently appointed Assistant Principal/Second/E-flat Clarinet of The Lousiville Orchestra. From 1994 to 1998 he was Bass Clarinetist of the Toledo Symphony Orchestra and, prior to that, was a member of the Civic Orchestra of Chicago. Mr. Zavadil also has performed with the Chicago, Milwaukee, and Detroit Symphony Orchestras, as well as with conductors Daniel Barenboim, Pierre Boulez, Zubin Mehta, and Christoph Eschenbach. Summer festival appointments have included the Spoleto (Italy) Festival Orchestra, Grant Park Symphony Orchestra, and the Solti Orchestra Project at Carnegie Hall, directed by the late Sir Georg Solti. Mr. Zavadil holds degrees from Northwestern University (M.M.) and De Paul University (B.M.).

Ernest Gross received his Bachelors in Clarinet Performance from Baylor University (TX). In his senior year he won the College Woodwind-Brass Division of the Midland-Odessa International Music Competition. He then won a Concerto Competition in Graz, Austria, and recorded for the Austrian Radio. After studying in Vienna, Austria, Mr. Gross returned for his Masters in Clarinet Performance from Boston University. His teachers include members of the Boston Symphony, Vienna Philharmonic, New York Philharmonic, Cleveland Orchestra, Philadelphia Orchestra, and Chicago Symphony. While in New England, he performed with many area organizations, most notably the Springfield (MA) Symphony and New Haven (CT) Symphony as well as L'Ensemble, a professional chamber group based in New York. In 1982 he won the Bass Clarinet position in the Louisville Orchestra. Mr. Gross serves as principal clarinet of the Ceruti Chamber Players and teaches clarinet at Bellarmine College and Indiana University Southeast.

University of Louisville
School of Music

presents

Community Band
and
Concert Band

Eric Becher, *Director*
Greg Byrne, *Guest Conductor*
Amy Darbyshire, *Guest Conductor*
Mark Harting, *Guest Conductor*

North Recital Hall
Monday Evening
November 23, 1998
8:00 P.M.

Smoking is not permitted in the School of Music Building. In the unlikely event of fire or other emergency, please walk - not run - to the nearest exit. The use of recording devices is strictly prohibited. Please silence electronic watches, phones, and pagers.

Uof L Community Band

Second Suite in F Major — Gustav Holst
Mark Harting, *Conductor*

Sandpaper Ballet — Leroy Anderson

The Typewriter — Leroy Anderson
trans. Floyd E. Werle

Bullets and Bayonets — John Philip Sousa
ed. Frederick Fennell
Amy Darbyshire, *Conductor*

Intermission

Concert Band

Overture to "Candide" — Leonard Bernstein
trans. Clare Grundman

Colonial Song — Percy Grainger

Symphonic Movement — Vaclav Nelhybel
Greg Byrne, *Conductor*

From Tropic to Tropic — Russell Alexander
arr. Glenn Cliffe Bainum

Community Band

Flutes
Liz Durham
Becky Kamman
Marilyn Lose
Betty Muse
Joe Phillips
Jennifer Spalding
Diana Vogelsberg

Oboes
Cindy Oberhaus
Allison Vogelsberg

Clarinets
Brenda Chaplin
Treva Hurst
Malinda Rawls
Glen Yager

Alto Saxophones
Debbie Durall
Leslie Lemes
Karen Spalding

Tenor Saxophone
Larry Lose

Horn
Samantha Chaney

Trumpets
Eric Becher
John McCoy
Theresa Spalding

Trombones
Holly Decker
Ray Griffith
W.S. Walston, Jr.

Euphonium
Phil Robinson

Tubas
Kyle Senamontry
Matt Spalding

Percussion
Abigail Gardner
Scott Kamman
Gaylord C. Long
Doug MacMillan
Kyle W. Rodgers

Concert Band

Picccolo
Sarah Pershke

Flutes
Melodi Cook
Roshanda Overton
Jennifer Spalding
Maree Whittaker*

Oboes
Michelle Cantrell*
Allison Vogelsberg

Clarinets
Misty Curry
Aprele Davis
Polly Matthews
Ann Vickers
Alicia Wettig
Evelyn Wu*
Jessica Young

Bassoon
Luke Hall*

Saxophones
Josh Toppass* (Alto)
Joe Bowers (Alto)
Ben Gritton (Tenor)
Deon Wade (Bari)

Horns
Mark Caspar
Jacquie Grammer
Jody Hurt*
Eduardo Newman

Trumpets
Samantha Chaney
John McCoy
Matthew Porter
Ashley M. Taylor*
Scott Voyles
Daniel Wallin
Jackie Wead

Trombones
Josh Brown*
Charley Hunt
Mark Kersting
Brad Thompson
Steven Ward

Euphonium
Robert Sears

Tubas
Mike Gribbin
Brad Parrish
Marc Richarson
Kyle Senamontry*

Percussion
Scott Baldwin
Misty Davis
Aaron Hanka*
Adam Levowitz
Roderick Tooson

* Principal

University of Louisville
School of Music

presents

Bird Recital Hall
Tuesday Evening
November 24, 1998
7:00 P.M.

Senior Recital
Katie Stern, *piano*
Student of **Brenda Kee**

Program

Sonata in A Major, K.208 — Domenico Scarlatti (1685-1757)

Sonata in A Major, K.209 — Domenico Scarlatti

Sonata in C Major, Op. 2, No. 3 — Ludwig van Beethoven (1770-1827)

Allegro con brio
Adagio
Scherzo: Allegro
Allegro assai

PAUSE

Preludes, Op. 28 — Frédéric Chopin (1810-1849)

No. 18 in F Minor
No. 21 in Bb Major
No. 22 in G Minor

Polonaise in C Minor, Op. 40, No. 2 — Frédéric Chopin

Three Rondos on Folk Tunes — Béla Bartók (1881-1945)

Andante - Allegro molto
Vivacissimo
Allegro molto

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University of Louisville
School of Music

presents

VOCAL JAZZ ENSEMBLE
AND
JAZZ ENSEMBLE II

JERRY TOLSON, *DIRECTOR*

North Recital Hall
Tuesday Evening
November 24, 1998
8:00 P.M.

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Vocal Jazz Ensemble

Satin Doll

Lyrics & Music by
Johnny Mercer
(1909-1976)
Edward Kennedy Ellington
(1899-1974)
Billy Strayhorn
(1915-1967)
arr. Mike Carubia

Once I Loved

Music by Antonio Carlos Jobim
(1927-1994)
Lyrics by Ray Gilbert
arr. David Cross

My Foolish Heart

Ned Washington
(1901-1956)
Victor Young
(1900-1956)
arr. Jerry Tolson

Jennifer Gossman, *solo*

Softly As In a Morning Sunrise

Music by Sigmund Romberg
(1887-1951)
Lyrics by Oscar Hammerstein II
(1895-1960)
Trans. & adapted by Jim Farrell

Laura Inman Coombs, *solo*

Fly Me To The Moon

Bard Howard
(b. 1915)

Patrick McHugh, *solo*
Eunsun Choi, *solo*

Jazz Ensemble II

Shoehorn Shuffle	Frank Mantooth (b. 1948)
Out On A Whim	Mike Tomaro (b. 1958)
The Nearness of You	Hoagy Carmichael (1899-1981) Ned Washington (b. 1901) arr. Al Cobine

Jennifer Gerding, *vocalist*

Hip Pocket	Gary Lindsay
Latin Import	John Fedchock (b. 1957)
Penny Pincher	Doug Beach (b. 1952)

Vocal Jazz Ensemble Personnel

Jennifer Gossman, NewAlbany, IN
Laura Inman Coombs, Ward, AR
Eunsun Choi, Radcliff
Beth Reed, Crestwood
Melanie Drake, Bremen
Nikki Stephenson, Lousville
Andrew Geerts, Salem, IN
Darnell Johnson, Louisville
Patrick McHugh, Louisville

Rhythm

Jody Wade, *piano*, Louisville
Dan Behringer, *guitar*, Jeffersonville
Kyle Kegerreis, *bass*, Greenwood, IN
Quinn Blandford, *drums*, Frankfort

Jazz Ensemble II Personnel

Saxophones

Charles Pearsall, *alto*, Elizabethtown
Jason Higgins, *alto*, Louisville
Phillip Sisto, *alto*, Paducah
Robert Van Leer, *tenor*, Madisonville
Justin Cook, *tenor*, Elizabethtown
Joe Bowers, *baritone*, Princeton

Trombones

Jeffrey "Chip" Anderson, Winchester
Joshua Brown, Cecilia
Bill McCord, Flemingsburg
Steven Ward, Richmond

Trumpets

Samantha Chaney, Louisville
Janson Hughes, Campbellsville
Jonathon Underwood, Campbellsville
Daniel Wallin, Franklin

Rhythm

Jody Wade, *piano*, Louisville
Ed La Barbera. *bass,* Lanesville IN
Joseph Burchett, *guitar*, Stambaugh
Quinn Blandford, *drums*, Frankfort

VOICE AREA RECITAL

Tuesday, December 1, 1998
3:00pm Room B65

The Daisies, Op.2 No.1 — Samuel Barber (1910-1981)

Stefanie Phelps, soprano (211)
Ryan Marsh, piano

Clair de Lune — Gabriel Fauré (1845-1924)

Jennifer Reid, soprano (211)
David George, piano

Vergebliches Ständchen — Johannes Brahms (1833-1897)

Tell me, oh blue, blue sky! — Vittorio Giannini (1903-1966)

Eunsun Choi, soprano (203)
David George, piano

Schlagende Herzen
Hat gesagt, bleibts nicht dabei — Richard Strauss (1864-1949)

Jennifer Gossman, soprano (403)
David George, piano

University of Louisville
School of Music

presents

Room 267
Thursday Afternoon
December 3, 1998
3:00 P.M.

Convocation

Poem — Walter Hartely (b. 1927)

Justin Cook, *tenor saxophone* (Tracy, 311)
David George, *piano*

Pour le Piano — Claude Debussy (1862-1918)
III. Toccata: Vif

Jonathan Miller, *piano* (Oliphant, 503)

Festive Rondo — Richard Cioffari

Edward Barzee, *horn* (Oliver, 511)
Chunli Xu, *piano*

Sonata for 2 Violins, Op. 56 — Sergei Prokofiev (1891-1953)
II. Allegro

Kristanne Harden, *violin* (McHugh, 303)
Lakshmi Ananthakrishnan, *violin* (McHugh, 211)

Concerto II, Op. 74 — C.M.v. Weber
III. Polacca

Kate Gaines, *clarinet* (D. Tidwell, 211)
David George, *piano*

Soliloquy for Solo Flute — Lowell Liebermann

Carla York, *flute* (Karr, 511)

Symphonie Spagnole — Edouard Lalo
Allegro non troppo — (1823-1892)

Paola Manrique, *violin* (McHugh, 104)
Sinae Kim, *piano*

Voi, che sapete — W.A. Mozart
from Le Nozze di figaro

Jennifer Heller, *mezzo soprano* (E. Tidwell, 211)
David George, *piano*

University of Louisville
School of Music

presents

Room B-65
Thursday Afternoon
December 3, 1998
3:00 P.M.

Convocation

Sonata No.2 in A Major, Op. 12, No. 2 — Ludwig von Beethoven (1770-1827)
Allegro vivace

Chris Lerner, *violin* (McHugh, 403)
David Ballena, *piano*

Toccata in e minor BWV 914 — J.S. Bach (1685-1750)

David Ballena, *piano* (Luvisi, 203)

Sonata in Bb for Clarinet and Piano — Arnold Cooke (b. 1959)

Misty Curry, *clarinet* (D. Tidwell, 211)
David George, *piano*

Sonata No. 1 in g minor — J. S. Bach (1685-1750)
Adagio
Fuga

Heidy Ximenes, *violin* (McHugh, 614)

Sonata in C Major — J.S. Bach

Melodi Cook, *flute* (Karr, 311)
Marla Lewis, *piano*

Violin Concerto, Op. 64 — F. Mendelssohn
Andante — (1809-1847)

Marie Racine, *violin* (McHugh, 403)
Sinae Kim, *piano*

Quintet in C Major, Op. 163 — Franz Schubert
Allegro ma non troppo — (1797-1828)

Chamber Ensemble
Sena Bender, Virgil Covington, Felix Cooper,
Carlos Tarazona, Chris Powell

University of Louisville
School of Music

presents

Bird Recital Hall
Thursday Afternoon
December 3, 1998
3:00 P.M.

Convocation

Un Sospiro (Etude de Concert) — Franz Liszt (1811-1886)

Evelyn Wu, *piano* (Oliphant, 104)

Sonata in e minor — Harry Eccles
Lento
Allegro
Adagio
Vivace

Nathan Brock, *euphonium* (Jones, 411)
John Cantrell, *piano*

Grillen, Op. 12 No. 4 — Robert Schumann (1810-1856)
from Fantasiestucke

Jacquelyn Haywood, *piano* (Kee, 211)

Allegro Appassionato — Camille Saint-Saens

John Lawson, *double bass* (Bates, 203)
David Golightly, *piano*

Le Tombeau de Couperin — Maurice Ravel (1875-1937)
I. Prelude

David Golightly, *piano* (Kee, 211)

Sonate — Francis Poulenc
I. Allegretto malin colico

Sarah Pershke, *flute* (Karr, 211)
David George, *piano*

March To The Scaffold
from Symphonie Fantastique

Hector Berlioz
(1803-1869)
arr. William L. Granger

Tube-Euphonium Ensemble
Fred Meyer, Megan McFaddin, Robert Sears, Nathan Brock
Marc Richardson, Mark Harting, Chris Moore, Chris Bettler,
Kyle Senamontry, Brad Parrish, Michael Gribbon,
Zephaniah James, Josh Clayton, Rebecca Dorn, John Dorn

University of Louisville
School of Music

presents

Bird Recital Hall
Thursday Evening
December 3, 1998
6:00 P.M.

UofL Horn Choir

Fanfare for Barcs — Kerry Turner
Tiffany Flener, Jacquie Grammer
Scott Cooksey, Matt Marshall

Festival Fanfare — Nicholas Perrini

Jesu, Joy of Man's Desiring — J.S. Bach
arr. Leigh Martinet

Blue Horns — Richard Hervig

Hansel and Gretel — Engelbert Humperdinck
Prelude-Chorale — arr. Jeffrey Kirschen

Prelude and Fugue in a minor — J.S. Bach
arr. Lowell Shaw

Personnel

Chris Ball	Tiffany Flener
Edward Barzee	Jacquie Grammer
Scott Cooksey	Jody Hurt
Jessica Daniels	Matt Marshall
Shannon Dickens	Eduardo Newman-Roman

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University of Louisville
School of Music

presents

JAZZ COMBO CONCERT

JERRY TOLSON
MIKE TRACY
Directors

Bird Recital Hall
Thursday Evening
December 3, 1998
8:00 P.M.

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"Curtis Fuller" Combo
(Tolson)

Joy Spring — Clifford Brown (1930-1956)

The Blues Walk — Sonny Stitt (1924-1982)

Chuck Piersall, *alto sax*
Josh Brown, *trombone*
Chip Anderson, *trombone*
Joe Burchett, *guitar*
Connie Current, *piano*
John Scharfenberger, *bass*
Dick Lehman, *drums*

"Kid Ory" Combo
(Tolson)

Autumn Leaves — Joseph Kosma (1905-1969)

Canteloupe Island — Herbie Hancock (b. 1940)

Suzanne Rohrer, *violin*
Aprele Davis, *clarinet*
Marshall Chambers, *tenor sax*
Aaron Hanka, *drums*

"Jack Teagarden" Combo
(Tracy)

Satin Doll — Billy Strayhorn (1915-1967), Duke Ellington (1899-1974), Johnny Mercer (1909-1976)

Tenor Madness — Sonny Rollins (b.1930)

Joni Robinson, *violin*
Suzanne Rohrer, *violin*
Toni Robinson, *viola*
Laura Unger, *viola*
Tim Donaldson, *cello*
Chris Powell, *cello*

"JJ Johnson" Combo
(Tracy)

The Days of Wine and Roses — Henry Mancini (1925-1994)

All the Things You Are/Prince Albert — Jerome Kern (1885-1945), Oscar Hammerstein II (1895-1960), Kenny Dorham (1924-1972)

Dwight Wiest, *alto sax*
Ochion Jewell, *tenor sax*
Daniel Behringer, *guitar*
Kyle Kegerreis, *bass*
Quinn Blandford, *drums*

The Following People Will Be Participating in Convocations:

Thursday, 12-3 ROOM 267

Justin Cook (David George)
Jonathan Miller
Edward Barzee (Chunli Xu)
Kristanne Harden
Lakshmi Ananthakrishnan
Kate Gaines (David George)
Carla York
Paola Manrique (Sinae Kim)
Jennifer Heller (David George)

Thursday, 12-3 ROOM B-65

Chris Lerner (David Ballena)
David Ballena
Misty Curry (David George)
Heidy Ximenes
Melodi Cook (Marla Lewis)
Marie Racine (Sinae Kim)
Chamber Ensemble-Sena Bender, Virgil Covington, Felix Cooper, Carlos Tarazona, Chris Powell

Thursday, 12-3 Bird Hall

Evelyn Wu
Nathan Brock (John Cantrell)
Jacquelyn Haywood
John Lawson (David Golightly)
David Golightly
Sarah Pershke (David George)
Kyung-hee Kim
Tuba -Euphonium Ensemble

Friday, 12-4 Room B-65

Raphael Starr (David George)
Maree Whittaker (Deanne Hardy)
Laura Inman Coombs (David George)
Jacquie Brammer (David Golightly)
Rachel Blanton (Stephanie Prince)
Maggie Rivage-Seul (Soonja Han)

Friday, 12-4 Bird Hall

Samantha Chaney (David Golightly)
Ryan Marsh
Lisa Lies (Deanne Hardy)
Christopher Jordan (Deanne Hardy)
Jackie Wead (David George)
Fred Meyers (David George)

University of Louisville
School of Music

presents

Room B-65
Friday Morning
December 4, 1998
10:00 A.M.

Convocation

Time Pieces — Robert Muczynski
Andante expressivo
Raphael Starr, *clarinet* (D. Tidwell, 311)
David George, *piano*

Concertino — C. Chaminade
for Flute and Piano

Maree Whittaker, *flute* (Karr, 311)
Deanne Hardy, *piano*

Fleur des Blés — Claude Debussy (1862-1918)

Non so più cosa son — Wolfgang Amadeus Mozart (1756-1791)
from Le Nozze di Figaro

Laura Inman Coombs, *soprano* (E. Tidwell, 311)
David George, *piano*

Morceau de Concert — Camille Saint-Saens (1835-1921)
Allegro Moderato
Adagio

Jacquie Grammer, horn (Oliver, 211)
David Golightly, *piano*

Ciaccona in g minor — Tommaso Vitali

Rachel Blanton, *violin* (McHugh, 211)
Stephanie Prince, *piano*

Sonatine in G Major, Op. 100 — Antonin Dvorak
Allegro risoluto

Maggie Rivage-Seul, *violin* (Mchugh, 203)
Soonja Han, *piano*

University of Louisville
School of Music

presents

Bird Recital Hall
Friday Morning
December 4, 1998
10:00 A.M.

Convocation

Sonata in B minor, K. 377 — Domenico Scarlatti (1685-1757)

Ryan Marsh, *piano* (Kee, 211)

Concerto in Bb Major, Op. 7 No. 3 — Tomaso Albinoni (1674-1750)
I. Allegro
II. Grave
III. Allegro

Samantha Y. Chaney, *piccolo trumpet* (Amend, 211)
David George, *piano*

Sonata in F Major, Op. 5 No. 1 — Ludwig von Beethoven (1770-1827)
Adagio Sostenuto
Allegro
Adagio
Presto

Lisa Lies, *cello* (Hunkins, 104)
Deanne Hardy, *piano*

Violin Concerto in A minor — Samuel Barber
I. Allegro

Christopher Jordan, *violin* (McHugh, 303)
Deanne Hardy, *piano*

Trumpet Concerto in Eb Major — Johann Nepomuk Hummel (1778-1837)
I. Allegro con spirito

Jackie Wead, *trumpet* (Tunnell, 311)
David George, *piano*

Bride of the Waves — H.L. Clark (1869-1945)

Fred Meyers, *euphonium* (Jones, 211)
David George, *piano*

"Che Favo Senza Euridice?" — Gluck (1714-1787)
from Orfeo ed Euridice

Elizabeth Hickerson, *mezzo soprano* (Montal, 411)
David Berger, *piano*

University of Louisville
DANCE
THEATRE
and
SYMPHONY
ORCHESTRA
Friday, Dec. 4 7:30 PM
Saturday, Dec. 5 3:00 PM
Saturday, Dec. 5 7:30 PM
School of Music
RECITAL
HALL



THE NUTCRACKER

clara's dream

"Nutcracker"

This universally popular ballet dates from the composer's last years. The dances, the most familiar excerpts from the complete work, are drawn largely from a suite of *divertissements* danced in the "Kingdom of Sweets", to which the heroine, Clara, has been brought in her dreams by her favorite Christmas toy, a fantastic Nutcracker.

Our curtain opens on the Christmas angels who bring news to the Sugar Plum Fairy of Clara's impending arrival in the Kingdom of the Sweets. A decorated honor guard escorts Clara to her throne and a wonderful pageant is then put on in her honor. This pageant opens with a fiery Spanish Dance, and is soon followed by a vibrant Russian Dance, a bright Chinese Dance, a languorous Arabian Dance, Tchaikovsky's brilliantly scored dance for Merlitons, a playful candy cane dance for the Polichinelles, and the great sweeping "Waltz of the Flowers". Finally, the Sugar Plum Fairy and her Cavalier dance in a grand *pas de deux* and the ballet is brought to a rousing conclusion in the famous finale. Each of the characters pay homage to Clara and she is presented with a magical Nutcracker as a token of their love for her and their fondest hopes for her future and her destiny.

The first performance of "The Nutcracker" in December 1892 began a long series of performances of the ballet, but was itself the end of a long train of events. The Imperial Ballet Christmas production in 1890, "The Sleeping Beauty", had been one of the most successful ballets ever performed. Marius Petipa, the ballet master and principal choreographer for the Imperial Ballet, had prepared the story with assistance from his boss, Ivan Alexandrovich Vsevolojsky, the Director of the Imperial Theatres. They had commissioned Tchaikovsky to write the music; his fine score had set a new standard for music for the ballet.

Today, of course, the "Nutcracker" is performed literally thousands of times all across the world every November and December. We humbly salute this beautiful tradition and wish all of you a very happy holiday season.

CLARA'S DREAM

music	Peter Ilyich Tchaikovsky
conductor	Kimcherie Lloyd
choreography	Cynthia Bronner Chuck Bronson
costume design	Shari Cochran
set design	Douglas Underwood
lighting design	Ben Swope
stage manager	Steve Swope

costume construction; Shari Cochran and Inna Bogomolosky, Ellen Cunningham, Magdelena Estevez, Helen Joyce, Betsey Kandle, Debbie Lentz, Mallory Lutz, Charlene Mattingly, Jeri White

CAST

Sugar Plum Fairy	Elizabeth Ford
Cavalier	Eric Underwood
Clara	Michelle Kinny - Fri. 7:30, Sat. 3:00 McKinley Nicoson - Sat. 7:30

Angels
choreography by Bronson

Claire Adams	Alexandria Arnold	Ashley Ballard
Nancy Bogard	Stephanie Bronner	Amanda Bronson
Celeste Downey	Kaitlyn Emory	Amy Frantz
Maggie Hartman	Rebekah Hildabrand	Ashley Murray
Rebecca Reichert	Caitlin Thomas	Zoe Uhl
Alyssa Yson		

Clara's Friends
choreography by Bronner

Megan Hildabrand	Zofia Rokicki	Kasey White

Nutcracker Francisco Estevez

Honor Guard Soldiers
choreography by Bronner

Megan Anderson	Leah Bogomolsky	Rachael Bradshaw
Christina Bronner	Laura Durham	Sarah Hawkins
Whitney Huehls	Emily Keedy	Michelle Kinny
Sarah Lutz	Jane Mattingly	McKinley Nicoson
Amber Porter	William Rosenberg	Elizabeth Souza
Hillary Anne Swartz	Wenjing Yin	

Spanish
choreography by Bronson

Ellie Bogard - Fri. Kimberly Ratcliffe - Sat.

Brooke Fusting	Carolyn Hatfield	Megan Koestel
Stacey Lentz	Kim Newstadt	

Russian
choreography by Janet Witzleben

	Jenny Willis	
Brandi Catron	Laura Hettinger	Hannah Kandle
Sujing Qiu	Hannah Swope	

Chinese
choreography by Bronson

Isabel Estevez	Maggie Hoy	Lena Nash

Merlitons
choreography by Bronner

Maggie Bennett & Rebecca Meyer & Emory Zink - Fri. 7:30 & Sat. 3:00
Maggie Bennett & Sarah Rosenberg & Claire Willey - Sat. 7:30

Arabian
choreography by Bronner with improvisations by cast

Claire Cecil	Vontoya Johnson	Irina Khasin
Katie Mattingly	Martha Ann Underhill	Chelsea Wagner

Polichinelles
choreography by Bronson

Brittany Bradshaw
Angela Hook
Elizabeth Reichert
Liz Cunningham
Leiz Masolo
Theresa Heaverin
Shannon Moses

Waltz of the Flowers
choreography by Bronson

Dewdrop
Ellie Bogard - Fri.
Kimberly Ratcliffe -Sat.

Flowers
Maggie Bennett
Carolyn Hatfield
Sarah Rosenberg
Jenny Willis
Claire Cecil
Rebecca Meyer
Claire Willey
Emory M. Zink

Grand Pas de Deux
choreography by Wil Turner

Sugar Plum Fairy and Cavalier - Ford and Underwood

GUEST ARTISTS

ELIZABETH FORD, a second year student at the School of American Ballet, alumna of the U of L Dance Academy, is welcomed back to reprise the role of Sugar Plum Fairy which she danced in our first *Clara's Dream*. She has received scholarships to study at Chautaugua, the School of American Ballet, Houston Ballet, Pacific Northwest Ballet in Seattle, Pennsylvania's Rock School, and San Francisco Ballet. Elizabeth is the 1998 recipient of the William Tolbert Whittenberg Scholarship granted by the Greater Louisville Fund for the Arts.

ERIC UNDERWOOD is a 19-yr-old from Maryland and in his second year as a student at the School of American Ballet(SAB). He comes to be our Cavalier after summer study at SAB, Pacific Northwest Ballet, and the Dance Theatre of Harlem. He won the 1997 Maryland Distinguished Scholar award and spent last year dancing with the Chautaugua Ballet Company.

University of Louisville Dance Theatre

As is the case with many of the country's regional ballet companies, the University of Louisville Dance Theatre came into being as an outgrowth of the University of Louisville Dance Academy - long the community's major source of classical ballet training, The Academy, in fact, celebrated its 25th anniversary last season.

Alumni from the U of L Dance Academy and Dance Theatre have danced, or are presently dancing, in companies throughout the country and Canada including the New York City Ballet, American Ballet Theatre, the National Ballet of Canada, Miami City Ballet, Ballet Jazz de Montreal, American Repertory Theatre and the Louisville Ballet. Students from the Academy have been invited to study at the School of American Ballet (school for the New York City Ballet), the School for the San Francisco Ballet, the Joffrey Ballet School, the Pacific-Northwest Ballet School, the school for the Pennsylvania Ballet, Royal Winnipeg School, Nutmeg Ballet School, and the Ballet Aspen Academy.

Numerous performing opportunitiies exist for the dancers at the U of L Dance Theatre including the annual Clara's Dream, two Spring seasons, and numerous lecture-demonstrations throughout the community.
The company also participates in the annual Southeastern Regional Ballet Association Festival.

The University of Loiusville Dance Theatre is a member of the Youth Arts Council, Fund for the Arts; and as a member group performed in the Kentucky Center for the Arts 10th Anniversary Celebration as well as the Youth Arts Celebration "Nightsongs".

The company is presently directed by Cynthia Bronner and Chuck Bronson and counts fourteen dancers on its present roster with seventeen Apprentices.

DANCERS

MAGGIE BENNETT is a sophomore at St. Francis High School who has been dancing at U of L for the past eight years. Her outside interests include playing Ultimate Frizbee and running cross country. She attended the RDA Craft of Choreography Conference at the University of Utah this past summer. And, among her favorite performances, she admires Alvin Ailey's *Revelations.*

ELLIE BOGARD, a freshman at Manual High School, has been studying at U fo L for seven years and spent summers at School of American Ballet and American Ballet Theatre School in New York. She was a Clara in Louisville Ballet's *Nutcracker* and cites ABT's *Romeo and Juliet* as her favorite. Her special hobbies include: cooking desserts, excercising, and "getting on AOL".

CLAIRE CECIL is a home school 10th grader. She has been a student of dance for six years and attended the summer program at pacific Northwest Ballet in Seattle WA last summer. She cites her part in Arabian as one of her favorite to date, loves to watch videos of ballerina Patricia Barker and Whendy Whelan; and also likes just hanging out with her friends and watching soccer.

CAROLYN HATFIELD, a Sacred Heart Academy sophomore, has been dancing for just four years. She has performed in *Raymonda* and *I Hear You From Far Away* with the U of L Dance Theatre. Her favorite ballet to watch is *Romeo and Juliet* with Natalia Makarova and Sylvie Guillem, Ariana Lallone and Leslie Brown. Modeling, drawing, and Acapella fill her rare spare time.

STACEY LENTZ (intern) is a freshman at Sacred Heart Academy.

REBECCA WINONA MEYER recently moved here from Missouri where she bagan dancing eleven years ago. A sophomore at Nelson County High School, she also enjoys horseback riding, sports, writing, studying world civilizations, and visiting art museums. Paloma Herrera, Gene Kelly, Beth McNeill and Judith Jamison are among her favorite dancers and *Giselle* is her favorite ballet.

KIM NEWSTADT (intern) is in the 10th grade at duPont Manual High School where she enjoys art and Beta Club. After beginning her dance training at the Jewish Community Center with Nancy Fountain and Dora Manela, she has studied for the past 9 years at the University of Louisville. WendyWhelan, principal ballerina with New York City Ballet (and alumna of the U of L Dance Academy) is her favorite dancer.

KIMBERLY RATCLIFFE has come to the Dance Theatre after dancing professionally with the Louisville Ballet and returning to college at U of L. Her home is in Nashville, but she has studied with the Marin (CA) Dance Theatre, North Carolina School of the Arts, Pittsburgh Ballet Theatre, and Milwaukee Ballet School as well as School of Nashville Ballet. Art classes, reading, and traveling keep her busy when she isn't dancing and studying.

SARAH ROSENBERG, a home school 10th grader, began her early dance training with Norma Hellmueller prior to U of L, and has been dancing for ten years. This past summer found her studying at Central Pennsylvania Youth Ballet. Her favorite part is the the four little swans from *Swan Lake*. Church youth activities and soccer fill up her spare time.

CHELSEA WAGNER, a junior at duPont Manual High School and YPAS, has studied ballet with U of L and Louisville Ballet for 10 years. Her past performances include Flower in *Nutcracker* and Lilac Fairy attendant in *Sleeping Beauty* with the Louisville Ballet. Local dancers are some of her favorite to watch - Katie Morris, and U of L Alumni, Sarah Comstock (Louisville Ballet) and Molly Moser (Miami City Ballet).

KYRA WEINBERGER, a junior at Youth Performing Arts School/Manual, comes to U of L Dance Academy from Ballet Met. in Ohio. She has performed the Gypsy solo in *Amahl and the Night Visitors* on national tour, Amy in *Little Women,* Maria in *Sound of Music* and *West Side Story,* and with Stage One and Ballet Espanol. She has spent her summers at Belvoir Terrace. Her favorite ballet is *Concerto Borocco.*

JENNY WILLIS has chosen to stay in town attending U of L after graduation from YPAS/Manual and dance with the U of L Dance Theatre. Other than ballet her interests include: modern dance, swimming, shopping, movies, teaching ballet, and playing with her kitten, Yoda. She enjoyed performing West Side story and watching David Parson's ballets, *Sleep Study and The Envelope.*

EMORY M. ZINK is a sophomore at Sacred Heart Academy. After dancing for nine years and performing, she has especially enjoyed performing in *Raymonda* with the U of L Dance Theatre last spring. When she is not dancing she uses her spare time for travel, playing the piano, watching soccer, and watching the tape of Paloma Herrera and Angel Corella performing the Grand Pas de Deux from *Don Quixote.*

The **U of L DANCE THEATRE** also includes Apprentices

APPRENTICE II dancers

Brooke Fusting	Laura Hettinger	Vontoya Johnson
Irina Khasin	Megan Koestel	Katie Mattingly
Cassie Miller	Martha Ann Underhill	

APPRENTICE I dancers

Brandi Catron	Isabel Estevez	Maggie Hoy
Hannah Kandle	Madeleine Lambert	Lena Nash
Megan Parker	Sujing Qiu	Hannah Swope

UofL Symphony Orchestra

Kimcherie Lloyd, *Director*
Patrick O'Rourke, *Manager*
Toni Robinson, Joni Robinson,
Rachel Lacer - Librarians

Violin I
Kristanne Harden*
Virgil Covington
Chris Jordan
Lakshmi Ananthakrishnan
Marie Racine
Paola Manrique
Heidi Ximenes
Rachel Blanton
Stefany Prince

Violin II
Joni Robinson*
Felix Cooper
Chris Lerner
Maggie Rivage-Seul
Jamie Daniel
Robin Tubesing
Erin Yount
Brandie Bryan
Marsha Temple
Chris Chacko
Suzanne Rohrer

Viola
Toni Robinson*
Lora Unger
Melissa Wilkerson
Julia Bates
Jason Cissell
Christie Mohr
Chrissy Butler

Cello
Sena Bender*
Lisa Lies
Tim Donaldson
Dana Pierce
Katy Barr
Rachel Lacer

Bass
John Lawson*
Patrick O'Rourke
Ed LaBarbera
Kyle Kegerreis

Harp
Amy Isbell
Kanae Nagata

Flute
Bonnie Doyle
Carla York
Michelle West

Clarinet
Raphael Starr
Anthony Allgeier
Kristin Drown

Oboe
Sarah Conklin
Michelle Cantrell

English Horn
Barbara Keys

Bassoon
Heather Collins
Kyle Cooksey

Horn
Tiffany Flener
Matt Marshall
Scott Cooksey
Chris Ball
Edward Barzee

Trumpet
Daniel Hazelton
Kirk Donovan

Trombone
Steven Page
John League
Chip Anderson

Tuba
Chris Bettler

Timpani
Jason Gregory

Percussion
Scott Baldwin
Chris Smith

* Principal

SUPPORTERS OF THE DANCE ACADEMY - SODA

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Debra Lentz
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Mel Weinberger
Larry Zink
Cynthia Bronner
Chuch Bronson

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Jane Bruning	Robin & Mark Newstadt
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Pam Foree	Marcia Souza
Jeanette Frantz	Karen Stonebraker
Katherine B. Groves	Tricia Tull
Judith Hake	Lisa Underhill
Debbie Heaverin	Kay Whelan
Beth Kinny	Melissa White-Youngren
Mallory Lutz	Pam Yenawine

Special Thanks to

Beechmont Woman's Club, active in education and the youth arts in our comminity, for the Christmas trees

Wilson's Florist, 1001 Brookline Avenue, for the tree decorations

All of the volunteers who helped with costumes

All of the volunteers ushering, selling and taking tickets

The parents who have waited through the long rehearsals

All of those who have helped us in so many ways that have not been mentioned

Special thanks to the following businesses and individuals for their contribution to Clara's Dream raffle:

General Electric and Hal Bogard for the microwave

Beautiful Baby, Pioneer Village, KY and Ellen Cunningham for the Sesame Street plush toys

The Museum Company, Louisville, KY and Karen Ford for the Degas Dancer statuette

United Parcel Service and Tony Ford for the DC-8 flight simulator

Hal Bogard and Larry Zink for the signed football and basketball

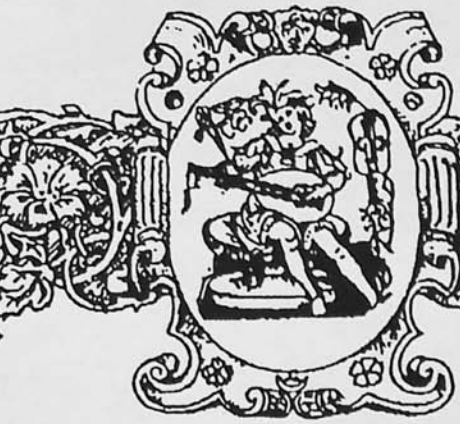
Debbie Lentz and Jan Samuels for the Jim Beam Collector's Edition Nutcracker Decanter

Celebrations, Louisville, KY and W.K. Stewart Booksellers and Carol Lambert for the Beanie Babies

Glenn Lambert for the raffle tickets

Immediately following the performance there will be a receiving line in the east hall so you may greet the cast, excluding the angel and soldiers who will be in the basement near the dance studios.

Exit the recital hall through the main doors and turn left twice.



Ye Olde Madrigal Christmas Feaste

December 5, 1998
7:00 P.M.
December 6, 1998
7:00 P.M.

presented by

The Cardinal Singers
and
The University Club

The Performers

LORDE AND LADYE OF THE MANOR
Edward K. Caruthers and Jessica Bortz

LORD HIGH CHAMBERLAIN
Chad Sloan

JESTER
Thomas Stafford

LITTER BEARERS
Christopher Petty
Brian Sheeley

WENCHES
Jennifer L. Gossman
Jacqueline Haywood

The Cardinal Singers

Jessica A. Bortz
Laura Inman Coombs
Edward K. Caruthers
Jamie Costanzo
Melanie L. Drake
Bethany A. Eschenbach
Joshua Graf
J. Robert Heilman
Tiffany Hurst
Michelle King
Ryan Marsh
Elizabeth A. Miller
Amy Parker
Jennifer Renner
Justin Romney
Patricia Rowell
Chad Sloan
Thomas Stafford
Katie Stern
Jeffrey Stoddard
Casey Tindle
Alysia Turney
Katie Wippermann
Lauren Zurlage

Instrumentalists

Brass Quintet
Ashley Taylor, *trumpet*
Scott Voyles, *trumpet*
Jacquie Grammer, *horn*
Josh Brown, *trombone*
Michael Gribbons, *tuba*

Recorders
Kilian Kubala
Nathan Brock

Bagpipes
Dr. Anne Marie de Zeeuw

Music and Production Director
Kent E. Hatteberg

Dance Choreographer - Dr. Jack Ashworth
Publicity/Reservations - Linda Johnson
University Club General Manager - William Rothballer
Special Assistance: Shirley Wilkinson, Katie Stern, John Jones, Louise Cecil, Dr. Mozelle Clark Sherman (Southern Baptist Seminary)

Book on Curtasye

KINDLY HEED THESE RULES OF ETYQUETT

Gueysts myst hav nayles cleane or they wyll dysgust theyre table companyones.

Gueysts myst aboyd quarrelyny and makyng grymaces wyth other gueysts.

Gueysts myst not stuff theyre mouths. The glutton who eats wyth haste, if he is addressed, he scarcely answers thee.

Gueysts shoule not pyck theyre teethe at the table wyth a knyfe, strawe, or stycke.

Gueysts myst not tell unseemly tales at the table, nor soyle the clothe wyth theyre knyfe, nor reste theyre legs upon the table.

Gueysts myst never leave bones on the table; allways hyde them under the chayres.

Gueysts myst not wype theyre greezy fingers on theyre beardes.

Gueysts myst not leane on the table wyth theyre elbowes, nor dyp theyre thumbs in theyre drynke.

Gueysts myst retane theyre knyfes or they shall be forced to grubbe wyth theyre fingers.

Gueysts who doth smokye tobaccoe should refrayne frome it whyle the musicians are performyng





UofL

University of Louisville
School of Music

presents

North Recital Hall
Sunday Afternoon
December 6, 1998
4:00 P.M.

Student Chamber Ensembles
Nella Hunkins, Director

Duo for Violin and Violincello — Ludwig von Beethoven
I. Allegro

Virgil Covington, *violin*
Tim Donaldson, *cello*

Serenade for String Trio — Dohnanyi
I. Marcia

Jamie Daniel, *violin* Jason Cissell, *viola*
Katy Barr, *cello*

String Quartet, Op. 59 No. 3 — Ludwig von Beethoven
I. Andante con moto

Marie Racine and Paola Marinque, *violin*
Virgil Covington, *viola* Sena Bender, *cello*

String Quartet, Op. 74 "The Harp" — Ludwig von Beethoven
I. Allegro

Lakshimi Ananthakrishnan, *violin*
Maggie Rivage-Seul, *violin*
Lora Unger, *viola* Chris Powell, *cello*

String Quartet in F Major, K590 — W.A. Mozart
I. Allegro Moderato

Stefany Prince and Felix Cooper, *violin*
Jason Cissell, *viola* Dana Pierce, *cello*

Double Bass Quintet, Op. 77 — Anton Dvorak

I. Poco Andante
Allegro con fouco

Chris Jordan and Chris Lerner, *violin*
Melissa Wilkerson, *viola* Lisa Lies, *cello*
Patrick O'Rourke, *bass*

Piano Quintet, Op. 44 — Robert Schumann

I. Allegro Brillante

Kristanne Harden and Felix Cooper, *violin*
Julia Bates, *viola* Sena Bender, *cello*
Maria de La Torre, *piano*

Sarabande *from* the Solo Suite, No. 6 in D Major — J.S. Bach

Cello Choir
Sena Bender, Chris Powell, Lisa Lies, Tim Donaldson,
Dana Pierce, Katy Barr, Rachel Lacer

University of Louisville
School of Music

presents

Katie Boyd-Norroy, *soprano*
Senior Recital
Student of **Edith Davis Tidwell**
David George, *piano*
Paolo Manrique, *violin*

North Recital Hall
Monday Evening
December 7, 1998
8:30 P. M.

Come, all ye Songsters
If Music be the Food of Love
Nymphs and Shepherds
Music for awhile

Henry Purcell
(1659-1695)

Die junge Nonne
Die Forelle
Seligkeit

Franz Schubert
(1797-1828)

Nun wandre, Maria
Schlafendes Jesuskind

Hugo Wolf
(1860-1903)

L'amerò, sarò costante
from *Il Re Pastor*

Wolfgang Amadeus Mozart
(1756-1791)

Intermission

Extase
Au pays où se fait la guerre

Henri Duparc
(1848-1933)

Romance
Nuit d'Etoiles
Beau Soir
Green

Claude Debussy
(1862-1918)

Little Elegy
Loveliest of Trees
The Bird
i carry your heart

John Duke
(1899-1984)

Steal me, sweet thief
from *The Old Maid and the Thief*

Gian Carlo Menotti
(b. 1911)

Given in partial fulfillment of Bachelor of Music degree

University of Louisville
School of Music

presents

North Recital Hall
Monday Afternoon
December 7, 1998
3:00P.M.

Keyboard Area Recital

Ascension Suite — Olivier Messiaen (1908-1992)
III. Outbursts of Joy
Tim Denton, *organ* (Dickinson, 304)

Suite Bergamasque — Claude Debussy (1862-1918)
Prelude
Kyunghee Kim, *piano* (Oliphant, 203)

Partita in D Major, BWV 828 — Johann Sebastian Bach (1685-1750)
Ouverture
Kristen Thompson, *piano* (Luvisi, 403)

Smoking is not permitted in the School of Music Building. In the unlikely event of fire or other emergency, please walk - not run - to the nearest exit. The use of recording devices is strictly prohibited. Please silence electronic watches and pagers.

University of Louisville
School of Music

presents

North Recital Hall
Monday Evening
December 7, 1998
7:00 P.M.

Graduate Recital
Jennifer Maxwell, *piano*
Student of **Lee Luvisi**

Souvenirs, Op. 28 (1952) — Samuel Barber (1910-1981)

I. Waltz
III. Pas de deux
IV. Galop

Sonata No. 31 in A-flat Major, Op. 110 — Ludwig van Beethoven (1770-1827)

Moderato cantabile molto espressivo
Allegro molto
Adagio ma non troppo - Fuga, Allegro ma non troppo - Adagio - Fuga

Intermission

Symphonic Etudes, Op. 13 — Robert Schumann (1810-1856)

Thema
Etude I
Etude II
Etude III
Etude IV
Etude V
Etude VI
Etude VII
Etude VIII
Etude IX
Etude X
Etude XI
Finale

Given in partial fulfillment of Master of Music degree

University of Louisville
School of Music

presents

North Recital Hall
Wednesday Evening
December 9, 1998
7:00 P.M.

Senior Recital
John Cantrell, *organ*
Student of **Melvin Dickinson**

Program

Praeludium in G Minor, Bux WV 149	Dietrich Buxtehude (1637-1707)
Chorale Prelude on *Vater unser in Himmelreich*	GoergeBoehm (1661-1733)
Praeluduim et Fuga in A Minor, BWV 543	J.S. Bach (1685-1750)

Intermission

Chorale preludes on *Vom Himmel hoch da komm ich her* Jesu, deine Passion Lobt Gott, ihr Christen Alle gleich	Helmut Walcha (1907-1991)
Le Banquet Céleste	Olivier Messiaen (1908-1992)
Symphonie No. 6 pour Grand Orgue, Op. 59 V. Final	Louis Vierne (1870-1937)

Given in partial fulfillment of Bachelor of Music Degree

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University of Louisville
School of Music

presents

Bird Recital Hall
Thursday Evening
December 10, 1998
7:15 P.M.

Fall Honor's Recital
Preparatory Department

Gavotte — J.B. Lully (1632-1687)

Camille Balcombe, *violin* (Mather)
Mary Britton, *piano*

Minuet in G — L.V. Beethoven (1770-1827)

Timothy Choi, *cello* (Krigger)

La Folia Variations — A. Corelli (1653-1713)

Evan Gaubatz, *violin* (de Rochemont)
Mary Britton, *piano*

Gavotte — F.J. Gossec (1734-1829)

Elliot Lane, *violin* (Hughes)
Sharon Lane, *piano*

Gavotte — P. Martini

Megan Corum, *violin* (Hofmeister)
Sherry Hofmeister, *piano*

Puck Op. 71 No. 3 — E. Grieg (1843-1907)

Julia A. Fahy, *piano* (Griffin)

Concerto in g minor — A. Vivaldi (1675-1743)
Allegro

Patrick Lane, *violin* (Hughes)
Sharon Lane, *piano*

University of Louisville
School of Music

presents

Preparatory Department Recital
Students of Paulinka de Rochemont
Florence Pilkinton, piano

Bird Recital Hall
Sunday Afternoon
December 13, 1998
1:00 P.M.

Smoking is not permitted in the School of Music Building. In the unlikely event of fire or other emergency, please walk - not run - to the nearest exit. The use of recording devices is strictly prohibited. Please silence electronic watches and pagers.

Two Grenadiers — R. Schumann

Cassandra Abram

Allegro — S. Suzuki

Michael Brown

Concerto in a minor — A. Vivaldi
First Movement

Benjamin Dao

Minuet I — J.S. Bach

Chloe Lozano

'Wish I had some Skyline Chili'-var

Drew Minor

Sicilienne — M. T. von Paradis

Mary Sun

Concerto No. 2 — F. Seitz
Third Movement

Christine Steiner

'Pepperoni Pizza' -var.

Krystal Gallavin

Minuet 2 — J.S. Bach

Danielle Pikes (viola)

Minuet 3 — J.S. Bach

Lauren O'Neal (viola)

Gavotte in D — J.S. Bach

Benjamin Newstadt

'Pepperoni Pizza' - var.

Hanna Newstadt (viola)

Allegro — S. Suzuki

Elise Meyer

Minuet 1 — J.S. Bach

Grace Greenwell

Concerto No. 5 — F. Seitz
First Movement

Nolan Rauh

Gavotte — P. Martini

String Trio
Jim, Robbie, and Cathy Arthur

Concerto in a minor — A. Vivaldi
First Movement

Jim Arthur

Hungarian Dance No. 5 — J. Brahms

Timothy Dao

Concerto No. 2 — F. Seitz
Third Movement

Rebecka Hruska

Allegro — S. Suzuki

Timothy Bailey

Gavotte in D — J.S. Bach

Madelynn Ringo

Gavotte in g minor — J.S. Bach

Ayla Rutledge

Bourree — J.S. Bach

Jeshurun Cowart

Concerto in a minor — J.S. Bach
First Movement

Becky Pernicano

La Folia Variations — A. Corelli

Evan Gaubatz

Adagio & Rondo in D — W.A. Mozart

Nicholas Cox (viola)

The Lively Art of Opera 1998-99

presented by the

University of Louisville School of Music

and the

Kentucky Opera

Juliet's Waltz Song — Gounod



The University of Louisville School of Music, as part of the continuing cooperation with Kentucky Opera, has devised a series of ten lectures and demonstrations illustrating various aspects of the lively art of opera with particular reference to the 1998-99 season of Kentucky Opera. Professor Donn Everette has assembled an interesting group of presenters to make this season overview memorable and exciting.

Dates and Topics for the

Lively Art of Opera Series

Fall, 1998

Tuesday, September 15th

Things just aren't like they used to be!

Donn Everette, professor of Voice and Opera at UofL, and Fadel Friedlander, classical music broadcaster for WUOL radio, discuss the development , changes, and trends in operatic singing demontsrated from the earliest recorded opera stars to present day international stars.

Tuesday, September 22nd

The Last of the Blood Sports

Thomson Smillie, former Director of Kentucky Opera , illiminates the particular passion which is the essential element of opera and gives rise to larger than life performers and listeners.

Tuesday, September 29th

You call that a tune?

Thomson Smillie investigates the nature of melody citing various operatic tunes.

Tuesday, October 6th

Rossini, Bel Canto and the Barber of Seville

Donn Everette discusses Rossini's unique operatic style as it is epitomized in one of opera's all-time favorites.

Monday, October 12th*

Shakespeare, Gounod, and Romeo and Juliette

Robin Stamper, Director of Music and Education for Kentucky Opera, leads a musical and dramatic tour of this delightful opera.

Tuesday, October 20th

Japanese Culture Italian Style

Dr. John Hale, noted U of L Archeologist/ Musicologist, illuminates the festidious portrayal of Japanese culture in Puccini's **Madama Butterfly.**

Tuesday, October 27th

Producing Regional Opera in the U.S.A.

Deborah Sandler, Kentucky Opera's new General Director, discusses various facets and issues of producing opera at the regional level in America.

* Note Date Change

Tuesday, November 3rd

A Director's Perspective of Madama Butterfly

John Hoomes, Director of Kentucky Opera's 1998 production of **Madama Butterfly**, shares his insight and perspective for bringing this poignant drama to life on the stage.

Tuesday, November 10th

Opera on film: a boon or a bane?

Dr. A.T. Simpson, music professor at Bellarmine College, whose doctoral dissertation was entitled "Opera on film" presents various critical aspects of producing opera on film and video.

Tuesday November 17th

The Genius and Operatic Influence of Shakespeare

19th century composers were besotted with Shakespeare. Thomson Smillie lends insight into the particular genius of Shakespeare and explains why he had such an immense influence on opera.

Kentucky Opera's 1998-99 Season Productions:
Madama Butterfly: November 13, 15, 17
The Barber of Seville: February 5, 7
Romeo and Juliette: March 20, 23, 26, 28

University of Louisville
School of Music
and the
Kentucky Opera
present

THE LIVELY ART OF OPERA
1998-99

Course Number 5420-563-22
1 credit hour (credit or audit)
September 15 - November 17, 1998
7:00 - 8:40 P.M.
School of Music
Bird Recital Hall

Tuition for the course is:
Undergraduate: $128.00 resident
or $351.50 non-resident

Graduate: $182.50 resident
or $509.50 non-resident

for complete information about registration procedures, contact:
Dean's Office
University of Louisville
School of Music
Louisville, KY 40292
(502) 852-6907

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The
University
of Louisville

School of Music



1998-1999
Concert Season

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THE UNIVERSITY OF LOUISVILLE

School of Music

presents

THE 1998-99 CONCERT SEASON

featuring

faculty and students
of the
School of Music

Unless otherwis noted, all events take place in the acoustically-superb

North Recital Hall
of the
University of Louisville
School of Music.

A message from the Dean



The 1998-99 Concert Season for the School of Music promises to be one of the most exciting in recent history. In addition to recitals by our outstanding faculty artists and concerts by notable student organizations, the School of Music is home to the very best chamber music in Louisville.

To those who have attended our concerts in the past, I am certain you will find this season to be one of exceptional quality and excitement. The School of Music has matured in recent years. We have many more students who have helped to make our performing ensembles the envy of most any school or community. If you have yet to attend one of our events or have not done so in some time, I think you will be surprised at the quality of performances you will find at U of L. Almost all events are available to you without charge.

We invite you to come to U of L to experience high quality music making. We are proud of the musical opportunities we provide for music lovers in Louisville.

If you haven't heard us lately, you really haven't heard us.

Herbert L. Koerselman
Dean

Faculty Recitals

Solo recitals and faculty chamber music performances are scheduled by faculty artists throughout the academic year. The wealth of talent is impressive.

Established Faculty Ensembles:

The McHugh-Oliphant Duo
The Faculty Piano Trio
The Faculty Woodwind Quintet
The Faculty Brass Quintet
The Faculty Jazz Ensemble

Recitals Scheduled for the 1998-99 Season

Melvin Dickinson, *organ*
Sunday, September 13, 3:00 p.m.

Michael Tunnell, *trumpet*
Tuesday, September 22, 8:00 p.m.

Nella Hunkins, *cello*
Sunday, November 8, 3:00 p.m.

Lee Luvisi, *piano*
All Scarlatti program
Sunday, January 17, 3:00 p.m.

Kathy Karr, *flute*
Tuesday, February 16, 8:00 p.m.

Brenda Kee, *piano*
Sunday, February 21, 7:30 p.m.

The McHugh/Oliphant Duo
Sunday, March 7, 3:00 p.m.

Lee Luvisi, *piano*
Wednesday, April 14, 8:00 p.m.

Note: *For the latest information concerning these and other faculty recitals, call*

Concertline at 852-0524

Faculty Gala
September 11, 8:00 p.m.

Faculty Chamber Artists Series

Under the able direction of Dallas Tidwell, faculty performers have become involved in a series of exciting chamber music concerts. Through these concerts, the listener is exposed to a variety of musical ensembles presenting repertoire with widely varying musical styles. This series has become very popular with our patrons. We invite you to join us on the following evenings at 8:00 p.m.

Faculty Chamber Concerts for 1998-99

Wednesday, September 23

Thursday, October 22

Thursday, November 5

part of the New Music Festival

Thursday, February 11

in conjunction with the Louisville Orchestra's New Dimensions Concert

Thursday, March 25

Note: Additional faculty recitals and chamber music programs will be scheduled at various times throughout the academic year. For more information about current concerts and recitals, call the

Concertline

852-0524

Special Events

Faculty Gala Recital

Friday, September 11

8:00 p.m.

One of the most popular special events presented by the School of Music is the Faculty Gala Recital. This event has attracted standing room only audiences many years and is viewed by many as the opening event of the arts season in Louisville each year. Don't miss it!

Due to the popular nature of this event, tickets are required. Reserved seat tickets are only $10.00. NOTE: Tickets purchased prior to August 31 will be 1/2 price, $5.00. Tickets will be available at the drive-up window of the North Information Center, adjacent to the School of Music.

Kaleidoscope Concert

Kentucky Center for the Arts

Friday, October 9

7:30 p.m.

This exciting concert is a new addition to our concert offerings. At this one concert, you will be able to sample virtually all student ensembles and many faculty performers. The presentation will be fast paced and varied, providing the listener with an audio and visual experience not usually found in concert settings. We promise you will not be disappointed with the exciting format of this musical evening.

Choral Music



Kent Hatteberg joined the faculty as Director of Choral Activities in the fall of 1996. Since that time, the choral area has greatly increased in prestige and quality. Dr. Hatteberg has become widely known in the state and is establishing U of L as a place where students can develop a love for the art of choral singing.

Choral Concerts for 1998-99

Collegiate Chorale and
University Chorus
Friday evening, October 16, 8:00 p.m.

Cardinal Singers and Vocal Jazz
Thursday evening, October 29, 8:00 p.m.

Early Music Ensemble
Friday evening, November 13, 8:00 p.m.

Mendelssohn's *Elijah*
with the **Louisville Orchestra**, KCA
December 3 and 4

Madrigal Dinners
at the University Club
Saturday & Sunday, December 5 & 6
Advanced reservations required

Collegiate Chorale
Friday evening, April 9, 8:00 p.m.

Cardinal Singers
& University Chorus
Tuesday evening, April 13, 8:00 p.m.

Bands at U of L



Frederick Speck became Director of Bands in 1995. Since that time we have seen tremendous growth in quality and enthusiasm for the band area. If you have not heard these fine organizations, you have missed an exciting part of the School of Music. The literature presented by the bands and the quality of the performances are impressive. You are encouraged to attend the exciting concerts presented by the band area.

Band Concerts for 1998-99

Friday evening, October 2, 8:00 p.m.
Symphonic Band, Frederick Speck, *director*

Sunday evening, October 4, 7:30 p.m.
Concert Band, Eric Becher, *director*
Percussion Ensemble, Greg Byrne, *director*

Saturday evening, November 7, 8:00 p.m.
Symphonic Band, Frederick Speck, *director*
Music of **Karel Husa**,
in conjunction with the
New Music Festival

Friday evening, November 20, 8:00 p.m.
Symphonic Band and **Jazz Ensemble I**
Frederick Speck and John LaBarbera, *directors*

Friday evening, February 19, 8:00 p.m.
Symphonic and Concert Bands
Frederick Speck and Eric Becher, *directors*

Friday evening, April 16, 8:00 p.m.
Concert Band, Eric Becher, *director*

Friday evening, April 23, 8:00 p.m.
Symphonic Band, Frederick Speck, *director*

New Music Festival
November 5-7

The School of Music is initiating an annual new music festival of works by prominent composers. Each festival will focus on a particular composer who has achieved prominence in the international music community.



Karel Husa, the 1994 winner of the Grawemeyer Award, will be the guest composer this year. Professor Husa will be on campus during the week of November 2-7 and will be directly involved with our students as they prepare presentations of some of his works.

Schedule for the New Music Festival

Chamber Music Concert
Thursday evening, November 5, 8:00 p.m.
featuring performances by
faculty artists in addition to the
Ceruti Chamber Players and the
Kentucky Center Chamber Players

Symphony Orchestra & Collegiate Chorale
Friday evening, November 6, 8:00 p.m

Chamber Music Concert (TBA)
(Possible additional chamber music concert)
Saturday afternoon, November 7, 4:00 p.m.

Symphonic Band
Saturday evening, November 7, 8:00 p.m.

New Music Initiatives
at U of L

Performances of the music of our time will be scheduled throughout the academic year.



Some performances will feature the works of our outstanding composition faculty, others the works of our student composers, or of outstanding contemporary composers from around the world. **Simon Bainbridge**, Distinguished Guest Composer, serves as advisor to new music initiatives at U of L.

New Music Concerts at U of L, 1998-99

New Dimensions Concert
by the **Louisville Orchestra**
Saturday evening, October 10, 8:00 p.m.

New Music Festival
November 5-7
(See previous page for details)

Masterworks Concert
Louisville Orchestra
Saturday, January 9, 8:00 p.m.
Kentucky Center for the Arts
Simon Bainbridge *Ad Ora Incerta*
winner of the 1997 Grawemeyer Award

New Dimensions Concerts
Chamber Music Concert, February 11
Louisville Orchestra Concert, Feb. 12
featuring a premiere by
U of L composer ***Paul Brink***

Contemporary Ensemble
Thursday evening, April 22, 8:00 p.m.

The Symphony Orchestra



Under the direction of Kimcherie Lloyd, the Symphony Orchestra has grown in quality and skill. Professor Lloyd has been on the faculty for four years and during that time has won the praise of faculty and the loyalty and admiration of students. Professor Lloyd is also musical director of the Opera Theatre.

Orchestra Concerts for 1998-99

Sunday evening, September 27th, 7:30 p.m.
featuring Tchaikovsky's *Symphony #4* and Professor Richard Cryder, as trombone soloist on the Tamasi *Concerto*

Friday evening, October 9, KCA, 7:30 p.m.
Kaleidoscope Concert

Saturday evening, October 31, 7:00 p.m.
Halloween Concert

Friday evening, November 6, 8:00 p.m.
New Music Festival, featuring Karel Husa's *Trojan Women Suite*

Friday and Saturday, December 4 and 5
Clara's Dream, presented in conjunction with the U of L Dance Academy. Tickets required.

Friday evening, January 29, 7:30 p.m.
U of L Festival Orchestra
featuring faculty and student performers

Friday & Saturday, March 5 & 6, 8:00 p.m.
U of L Opera Theatre Production

Sunday evening, April 25, 7:30 p.m.
Final Concert of the season

Jazz at U of L



Mike Tracy

Numerous jazz events take place at the School of Music each year. Impressive artists add to the richness of the opportunities for our students and the enjoyment of our audiences. In addition to many regular concerts, the Jazz Festival brings a variety of well-known jazz artists and ensembles to campus each February. Don't miss it!

Jazz Combo Concerts for 1998-99

held in Bird Recital Hall at 8:00 p.m.
on September 29, November 10
December 3, March 11 & March 25

Jazz Ensemble Concerts for 1998-99

Jazz Ensemble II and Combos
Tuesday evening, October 20, 8:00 p.m.

University Singers & Vocal Jazz
Thursday evening, October 29, 8:00 p.m.

Jazz I and Symphonic Band
Friday evening, November 20, 8:00 p.m.

Jazz Ensemble II and Vocal Jazz
Tuesday evening, November 24,8:00 p.m.

Jazz Week '99
February 22-27

Faculty Jazz Concert
Tuesday evening, March 30, 8:00 p.m.

Jazz Ensemble II & Combos
Thursday evening, April 15, 8:00 p.m.

Jazz Ensemble I & Vocal Jazz
Tuesday evening, April 20, 8:00 p.m.

The School of Music proudly hosts the

Chamber Music Society of Louisville

celebrating its 61st Season

The 1998-99 Season

All performances are on Sunday afternoons at 3:00 p.m. in the acoustically-superb North Recital Hall of the School of Music. Pre-concert talks by distinguished musical authorities are held at 2:00 p.m. in the Bird Recital Hall.

Gilbert Kalish and **Lee Luvisi**,
duo pianists with
Richard Fitz and Gordon Gottlieb, *percussion,*
featuring Bartok's
Sonata for two pianos and percussion
Sunday, October 18

Schotten/Collier/Bengtsson Trio
Viola-Piano-Cello
Sunday, November 15

Artis Quartet from Vienna
Sunday, Feburary 7

Dorian Wind Quintet
with Richard Ormrod, *piano*
Sunday, March 14

Julliard String Quartet
Sunday, April 18

To subscribe, call 852-6907 or mail to:
The Chamber Music Society of Louisville
9807 Flowering Grove Place
Louisville, KY 40241
Season tickets only $15 for students

The School of Music proudly hosts

The Hattie Bishop Speed Endowed Concert Series

The Speed Endowed Concerts are provided without charge to individuals who hold membership in the Speed Museum. The concerts bring to Louisville some of the notable performers of our time from around the world. One of the delights of this series is to identify outstanding musicians who are in the early stages of a developing career and present artists who are at the pinnacle of a major career. Many of these performers go on to develop international careers with wonderful reputations. We can often say we heard them first in Louisville.

The Speed Series for 1998-99

All programs are on Sunday afternoons at 3:00 p.m. in the North Recital Hall.

Valentina Lisitsa, *piano*
Sunday, September 20

Ignat Solzhenitsyn, *pianist*
Sunday, October 25

Wolfgang Holzmair, *baritone*
Sunday, February 21

Jennifer Koh, *violinist*
Sunday, March 21

Admission is free to Speed Museum members. For information about membership, call the Speed Museum at 634-2700.

Single ticket admission is $15 per event for non members.

The School of Music is proud to host three resident chamber groups as part of its offerings each academic year.

The Kentucky Center Chamber Players

All concerts listed below are held in the North Recital Hall of the School of Music on Sunday afternoons at 3:00 p.m.

October 4

November 22

January 31

Admission to concerts is available through subscription or by single ticket admission on the day of the concert. For more information contact: KCA Box Office
Phone: 584-7777

The Ceruti Chamber Players

All concerts by the Ceruti Chamber Players are held in the North Recital Hall of the School of Music on Sunday evenings beginning at 7:30 p.m. There is no admission charge.

October 11

January 24

April 11

Ars Vocalis

The concerts by Ars Vocalis are presented on Sunday evenings beginning at 7:30 p.m. in the North Recital Hall of the School of Music. There is no admission charge.

November 22

January 10

May 16

Early Music Ensemble

The Early Music Ensemble is comprised of students from the School of Music along with members of the university and local community. Under the direction of Jack Ashworth and James Bates, the EME is highly regarded for presenting compelling performances of Medieval, Renaissance and Baroque music. In addition to a choral ensemble, the group features the University's large collection of recorders, viols, lutes, and harpsichords among other period instruments. The EME is regarded as a musical treat for audiences in Louisville. 1998-99 concerts include:

Friday evening, November 13, 8:00 p.m.

Sunday evening, March 7, 7:30 p.m.

Concerts at the Chapel of St. Philip Neri, corner of Woodbine and Floyd

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The Opera Theatre

The opera theatre prepares two major productions each year. The first of the two will involve the introduction of opera scenes and will be presented, **Thursday evening, Nov. 19** at 8:00 p.m. in the North Recital Hall.

During the spring semester, the Opera Theatre will produce a full-scale opera in the North Recital Hall. In order to accommodate the students' voices and talents, the opera for 1999 will not be chosen until the beginning of the academic year in September. The opera will be **Friday and Saturday evenings, March 5 and 6** at 8:00 p.m. in the North Recital Hall.

The Friends of the School of Music

Since its organization several years ago, the Friends of the School of Music have been active in developing community awareness and appreciation of the School of Music's vital role in Louisville's musical life. The Friends of the School of Music are dedicated to raising scholarship funds which will enable promising young musicians to attend the University of Louisville. These scholarships are helping the School of Music become more competitive among larger universities.

Membership in the Friends of the School of Music includes newsletters and notices of the many special events at the School of Music. Membership is $20 for an individual, $35 for a family, or $5 for a full-time degree student. Your donation of any amount to the scholarship fund will help continue the success of the Friends of the School of Music.

For information contact:

The Friends of the School of Music
The School of Music
University of Louisville
Louisville, KY 40292

For the most recent information about concerts and recitals at the School of Music, call:

Concertline

852-0524

We thank you for your support of the School of Music. Most of all, we appreciate your attendance at our concerts and recitals. If you know of others who should know more about our events, please forward their name to the School of Music at 852-0516, and we will send them material.

For the latest information about our events, call the **Concertline** at:

852-0524

If you wish to make a contribution to the School of Music to support the programs included in this bulletin, you may do so by contacting:

The School of Music
University of Louisville
Louisville, KY 40292
502/852-6907